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NOVEMBER

APOLLO

1944

the Magazine of the Arts for



Connoisseurs and Collectors

LONDON

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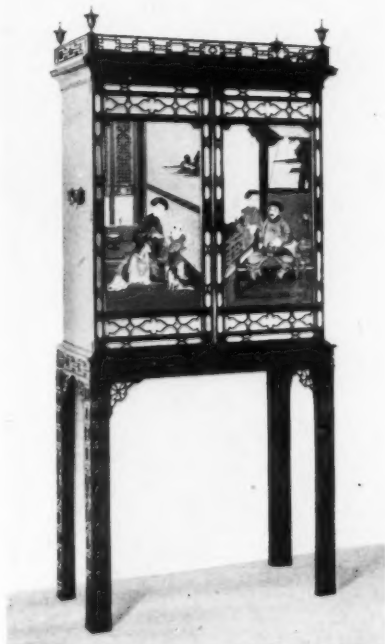
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CURRENT SHOWS AND COMMENTS BY PERSPEX

"KEYS" WANTED

SOMETIMES one may find, inside theatres, offices or other buildings, hanging in a passage near a door marked Emergency Exit, a little glazed box containing a key, the *sesame* in case of sudden need. I have in my perambulations of art exhibitions often wished for a similar device—in the metaphorical sense; in other words, for a key that would enable me to emerge not from this but into that world wherein a particular artist or a particular group of artists live and have their peculiar

this approach to the function of the artist is that one often wonders what Art is really now all about, and finds little enlightenment in the obfuscations of its literary champions.

I am driven to such melancholy musings by experiences in this month's exhibitions, or at least in some of them.

I shall take for the first example an "Exhibition of Paintings by members of the Working Men's College



LYCIDAS

Water-colour exhibited at the Leger Galleries
PERSPEX's choice for the Picture of the Month

By SAMUEL PALMER

being. Such a desire was once less necessary than it seems to-day, for it was formerly commonly accepted that the artist was a useful member of society, fulfilled his function like any other working man, and was not, as he is so often now, a kind of *odd man out*. There is to-day a school of writers who would persuade not only us but even artists that it is a civic duty for the public to encourage the artists in their oddities and to esteem them rather to the degree in which they are not like other men or women; and that it is we that should serve the artists rather than *umgekehrt*—the other way round. I use a characteristic German word for they have an unfortunate way of thinking about things *the other way round*, and an unconscionably long way too. At any rate, the result of

Art School" at Foyle's Gallery. Here the preface to the catalogue confronts me with the extraordinary statement: "Ruskin and Rossetti, in establishing the Working Men's College Art School, left a mark that can be traced in the works shown in this Exhibition, for, although the rigid dictum of 'Truth to Nature' has been expanded to reveal the manifold aspects of the truth that is nature, Rossetti's fervent desire that all could and should paint is clearly demonstrated." If a Homer sometimes nods, a Rossetti, I suppose, must be allowed sometimes to talk nonsense; though I cannot imagine him saying such a thing, if perhaps Ruskin did? I don't know; but it is nonsense; especially the "should," and more especially still if everyone should draw the conclusion that he should

exhibit his paintings and should put a price upon his work—which is apparently the conclusion the Working Men's College "artists" have come to. I disagree. There are only two ways of defining art, though they are not necessarily always divergent. One way is to consider it as a working man's job; the other is to consider it as a means of expressing ideas. It follows that a painter must know how to put paint on any kind of object that requires "a coat of paint," from a barn door to a picture panel; or he must know how to express ideas, in which case painting is the equivalent of writing, of handwriting. In either sense, however, mastery of the art implies that the art of painting has through practice become subconscious. He would be a sorry poet who had to think about his letters; except, of course, that poems need not be written down at all—and there is the difference which makes poetry akin to music, but only remotely, transcendently, related to painting, in which sense it may be said that a painting should be a *symphony*, but even a scarlet pillarbox may "sing." This exhibition of pictures by members of the Working Men's College Art School, however, seems to me to prove only too clearly that the "Working Men" have not yet mastered their painting, and therefore are not yet able to express their ideas.

But one can hardly blame them. The whole business is a sign of the times, of its confusion in matters of Art. What have Working Men's Colleges to do with art? In the past the artists, even the great ones, were themselves working men, were themselves masters, with their own assistants and their own pupils, and there were no art schools then. But just listen to Sir Joshua Reynolds on the "advantage" of academies, as he expounds it in his first *Discourse*. By studying the "authentic models" for which the Royal Academy was intended to be a "repository," "that idea of excellence which is the result of the accumulated experience of past ages, may be at once acquired; and the tardy and obstructed progress of our predecessors may teach us a shorter and easier way." That is the astonishing assertion made by Sir Joshua; but that, again, was the sign of his times. There is neither short cut nor progress in Art, except in the physical sense, in which it applies with equal cogency to any skilled craft or sport and to the individual. But this is a point which we have forgotten: that progress is in this sense not only possible but necessary. "The shorter and easier" way of to-day makes the writer of the preface unafraid to boast that "of the present students themselves some had never before painted." Compare this with the painters of old who knew nothing of short and easy ways, or of art exhibitions. They were bound to their masters for TWELVE years before they dared to come before the public in their own name and right, and by that time "through long habit good practice had become second nature" with them, as old Cennini wisely observed some 450 years ago. And he added: "Adopting other habits do not hope ever to attain great perfection. There are many who say they have learned the art without having been with a master. Do not believe them. . . ." Well, there it is! And though science and technology have relieved the painter of a great part of his labour, and the time required to learn the craft is considerably lessened, Cennini is essentially right; and if others tell the working men at their college the contrary, I would say with Cellini: Do not believe them; for Cennini assuredly was on safer grounds than Reynolds; he even promised the student that if he

continually followed the method of one master, he would eventually acquire a manner of his own—provided only that nature had bestowed on him "any invention." That, of course, is the snag, and the alleged desire of Rossetti—if indeed he had it—is as delusive as the Working Men's College's belief in its truth.

And this brings me to the next show, that of Glyn Philpot at the Leicester Galleries. Glyn Philpot (1884-1937) was a master after Reynolds' heart. He was an artist unusually talented, who had studied the "authentic masters" to such good purpose that he could technically rival such different artists as Veronese, Rembrandt, Tiepolo, Watts, Gérôme, to mention just a few names that come, unbidden, to one's mind as one wanders round this show. But he would not have satisfied Cennini, who warned him not to follow several masters, but to stick to one. And Glyn Philpot, in fact, did not satisfy himself. He suddenly overthrew all that had hitherto distinguished his painting and brought him renown. Why? That is where one feels in need of the aforementioned key; for although he himself, and in the pages of APOLLO, had tried to explain the reason, the change affected only his technique. As we have seen, technique is a kind of complex and glorified handwriting; it concerns the form in which ideas are expressed, but not the ideas themselves. So he explained that all the technical changes "have been adopted instinctively in the search for new forms of beauty." But does one not scent an error here? Beauty can have no new forms unless the form is dictated by, is the outward shape of, new ideas, and Philpot's ideas one feels were never very new, if new at all, and certainly not very strong. They seemed to lack vitality or to have borrowed their vitality from others. Even so tragic a picture as "Resurgam"—assuredly a hope for a personal resurrection, though not in the biblical sense, in spite of its traditional design; or the heterodox "Niobe" cannot move one even as greatly as the classical *Niobids* in Florence do, for they are tragic, whilst Philpot's are merely odd. There is, one feels, somewhere a deeper psychological reason for the change in Philpot's case, of which the search for "new forms of beauty" is merely a symptom—and an excuse. It therefore signifies, I think, a dissatisfaction with his life rather than with his Art; a dissatisfaction for which "the key" is wanting. Nor is it without significance that during this very period—the end of the 'twenties and the beginning of the 'thirties—other of his more distinguished contemporaries—Sickert, Sims and Orpen—underwent similar radical changes in "style," all marked by a "simplification of form," a "dispensing with the exactitudes of drawing to obtain," as Philpot maintained, "greater emotional weight in line," yet all failing in their purpose—for their art did not thus achieve the intellectual objectivity of the "moderns": they were too temperamental for that. In Philpot's case, however, the *élan vital* had always seemed weak—or so it appears to me.

In spite of the, by comparison with Philpot, boisterous use of colour, the oil paintings and water-colours by Ronald Suddaby, on exhibition in the same Galleries, seem to me likewise lacking in that respect. I miss in them a concentration of ideas and, in spite of their vividness and breadth, a fundamental strength. Perhaps the key to this deficiency may be sought in the fact that Suddaby, a young man still in his early thirties, and already a painter widely appreciated not only in this country but in Aus-

tralia and the U.S.A., is also a "designer of textiles, prints and fabrics."

I have not quite that feeling *vis-a-vis* the exhibition of two very different but also quite modern artists at the Redfern Gallery: Ceri Richards and Lizzi Pisk, the former, judging by his Christian name—pronounced Kerry—Welsh; the latter, on the same grounds, presumably and from the internal evidence of her art, a "Central European" woman. Both these artists should, I suppose, be labelled Surrealists; in other words, what they present to the eye of the spectator is a representation of something that they have seen with their inward eye. "Lizzi" is more easily understood than "Ceri." For although the Welsh artist is sometimes good enough to represent a subject that one can more or less understand, and at other times gives us a catalogue clue, I never quite "get him." I get his colour all right, his sense of orchestration, of tone, and of design in respect of all of which he generally gives me great pleasure. I am still left wondering what he is trying to tell me. "Allegory of Blue and Red Figures," for instance, what do they allegorize? Or a picture, "The female contains all qualities": where's the female? What are the qualities? And these "Women at the Piano" themes, which he repeats, and the "Coco-nut-shying Costers," all at least recognizable, what do the colours, the curious calligraphic lines signify; what emotions are they to play upon? "Chimera," which seems to me his most successful, because most unified painting, gives me the uncomfortable feeling its title indicates. And perhaps that is what is amiss with the others: they do not concentrate the mind upon an idea. But perhaps Mr. Richards doesn't want to tell me anything and appeals only to those to whom his art appeals, and I have met at least one such person who was in ecstasy over them.

Lizzi Pisk confines herself to monochrome, to sepia, and her drawings have in consequence the melancholy of sepia. Her subject-matter, often variations on "Der Tod und das Mädchen"—the internal evidence of her Central Europeanity—is generally morbid. But she has invention and a great feeling for design. Nevertheless, I like her best in her semi-humorous and satirical comments on the fat female, especially the one called simply "Woman,"

which is unkind, but rather in the masculine than in the catty feminine sense.

Now to a set of paintings that bring us right down to the most potent actualities of the moment—the War and in particular to the "Allied Commanders in France," painted for the American magazines *Time*, *Life* and *Fortune* by Cathleen Mann, which was held for a week or so at the Lefèvre Galleries, previous to their departure for the United States, where they will go on tour.

I think Miss Mann is likely to do herself an injustice by this show unless she publishes the facts of the conditions under which these lovely portraits were painted. I understand, at any rate, that she hunted down her quarry in their unquiet, temporary lairs; and that she in each case had sitting; lasting never more than about two hours. When one understands that, one realizes what a veritable *tours de force* they represent, and one is in admiration for the rapidity with which she has been able to seize upon and represent not only physiognomical but, I imagine, mental characteristics. (I cannot be certain of that, merely because I have not seen any one of them, from the Commander-in-Chief downwards, with my own eyes.) All that is admirable. But why should the artist have made things more difficult for herself by covering so much of the canvas, even allowing for the all too numerous patches on the canvas she leaves bare as an integral part of her technique. As it is, these paintings, which are in reality mere sketches, are likely to be criticized as *finished* portraits and thus may receive less praise than they deserve. Here I feel the metaphorical "key" I mentioned earlier should figure very prominently.

At the Leger Galleries there is an *Exhibition of Water-Colours of the Earlier English School and Contemporary Work*. Apart from rarities such as a crayon study for his "Robinetta," by Sir Joshua, and early masters such as J. C. Cozens, T. M. Richardson, De Wint and Turner, there are groups of water-colours by Birket Foster and Charles Conder. Other artists represented range from Kate Greenaway and Arthur Rackham to John Stanley Spencer, Dunlop and John Piper. From this show we have chosen Samuel Palmer's "Lycidas" as the picture of the month, a most interesting example of his middle period, displaying technical affinities with Constable.

THE COLLECTOR RE-COLLECTS

In the course of his search for specimens, the collector occasionally meets some queer characters reminiscent of those created by Charles Dickens. Mention of that author reminds me that I find one fault with his "Old Curiosity Shop." The grandfather of Little Nell, the proprietor, is merely represented as a besotted gambler, and we are told nothing of his activities as an antique dealer. How interesting and informative the book would have been to the collector had we learned something of his purchases and their prices—more in the manner of the Quinney books!

Some few years ago I had the interest of a conversation at his shop in Surrey with an old gentleman who was proud to tell me that he furnished the author of "Quinney's" with the particulars and values of the furniture and china mentioned in the course of the story. That book will live, not only because of the delightful yarn, but also through its value to the collector.

Twenty years or so have passed since I made the acquaintance of a queer character through the medium of an advertisement—an offer for sale of a pair of Derby figures bearing the impressed star of Isaac Farnsworth. I bought the figures and a correspondence followed, ending in a holiday visit to the county town in which the advertiser lived.

He owned two tall, narrow, three-storied houses, side by side in a row of their like. One he let, retaining one bedroom for his own use; in the cellar kitchen of the other he spent his days,

doing his own cooking, etc., with the aid of a lad who ran his errands.

When we mounted the steps to the front door, which he opened, he had to back before us to enable us to enter in single file, for the already narrow passage was further restricted by large pictures in heavy frames which leaned against one wall. He led us past open doors, revealing rooms packed with furniture, pottery and porcelain nearly to the ceilings. When we had safely negotiated the stairs, we entered his living quarters down below, a cheerful fire the only bright feature. A parrot was on the table, also a huge tabby cat; and on the walls hung plates and dishes, pictures overflowing to the floor, and an open door showing a back kitchen, also full of antiques of all kinds.

The one distinguishing feature was the dirt. The plates exposed were so covered with dust that it was impossible to see any colours or patterns; and he cleaned any he wished to show with his handkerchief, with which he afterwards mopped his bald head!

The old man seemed quite content in his loneliness, surrounded by his neglected treasures—with which he appeared reluctant to part—and with cat and parrot for company.

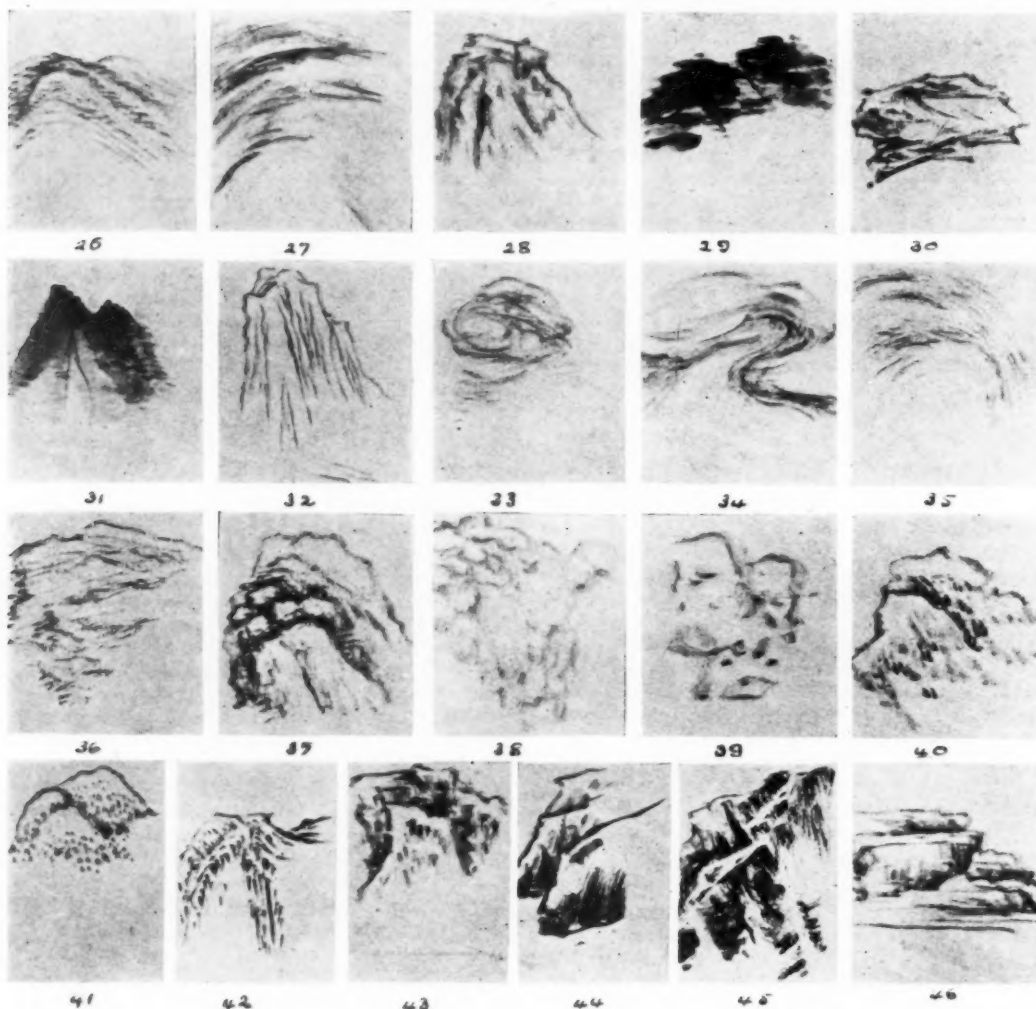
We bought several pieces from him. Three small Bow vases, a Pinxton plate, a Dutch panel painting, and my wife secured a long string of old amber beads.

H. B. L.

CHINESE ART (SEVENTH ARTICLE) PAINTING-II

BY VICTOR RIENAECKER

(The previous articles in this series appeared in APOLLO for Dec., 1943, Feb., March, April, May-June, July, September and October, 1944.)

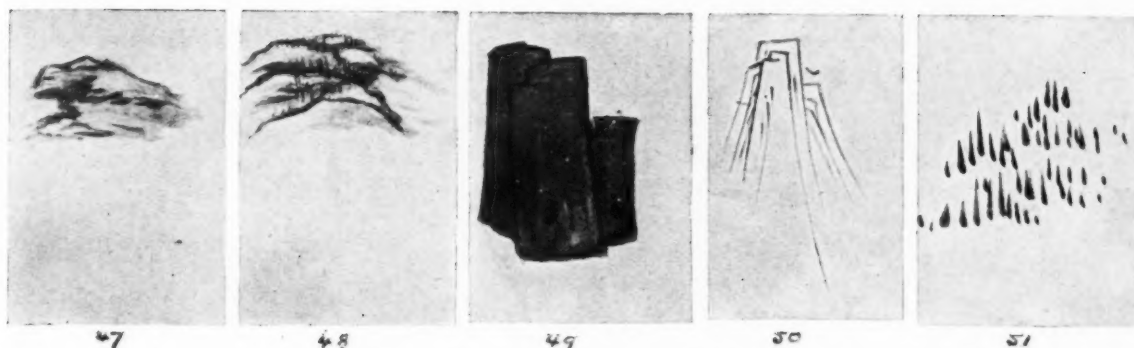


ON the subject of Chinese painting, Laurence Binyon has written that much of the unsatisfactoriness of European theories comes from "the rooted idea that art is, in some sense or another, an imitation of nature."¹ The European conception of painting is based upon Aristotle's account of art, which expressly excludes architecture because it is not an imitation of nature. It may be Aristotle did not mean that art imitates the aspect of nature, but the workings of nature. But, as Laurence Binyon points out, "there is, after all, a deep division between the works of nature and the works of art. The flowers in remote forests that no eye has ever seen, the shells of delicate form and rare colour

hidden for ever in the deep waters of the sea—these fulfil the ends of their existence" (in a mysterious way as yet unapprehended by the human mind) "though they have delighted no sentient being. But the work of art exists for human eyes and human minds. The statue, the poem, the picture, is homeless, a ghost, a nothing, till it takes life in human joy." Thus, "it is within humanity, not outside it, that we must seek for the authority of art."² The Chinese notion is that art is essentially a conquest of matter by the spirit; in Bacon's phrase it is a subjecting of things to the mind, as opposed to science,

¹ "The Flight of the Dragon," p. 10.

² "The Flight of the Dragon," pp. 10, 11.



which is a subjecting of the mind to things. The greatest Chinese masters attempted no "reduplication of the actual": in their paintings we are not made to feel that the artist has portrayed something external to himself; that he is "caressing the happiness and soothing joy offered him in the pleasant places of the earth," or even reverently recording his wonder and delight in the miraculous works of nature. All that is most typical of the pictorial art of China is concerned with nature conceived of as a mirror of the mind of man. Thus, in their conception of art, the Chinese laid greater stress on the subjective element than has the European aesthete. "The secret of art," wrote the XIIth century critic, Kuo Jo-hsü, "lies in the artist himself." And he quotes the conviction of an earlier writer that, just as a man's language is an unerring index of his nature, so the actual strokes of his brush in writing and painting betray him, and announce either the freedom and nobility of his soul or its meanness and limitation.³ The actual brush-strokes, *pi fah*, out of which lines are formed, thus became the essence of Chinese painting. They are thick or thin, calm or nervous, abrupt or finished, according to the artist's mood. Brush-strokes became the basis by which the different "styles" of painting could be distinguished. In landscape painting the brush-strokes were known as "wrinkles," *ts'un fah*; and, in the delineation of mountains, were divided into a great number of types. There were those which resembled "the strokes of a large axe," *ta fu p'i ts'un*, used by Li T'ang (fl. 1130);⁴ and those like "a small axe," *hsiao fu p'i ts'un*, used by Li Ch'êng (died 967). The "raindrop strokes," *yü tien ts'un*, used by Fan K'uan (died about 1030), were slightly different from the "hemp-fibres," *ma p'i ts'un*, used by Tung Yüan (end Xth century), or the same "fibre-strokes made with a short-handled brush, *tuan pi*, by the priest-artist, Chü-jan (fl. A.D. 975). The famous Hsia Kuei (fl. 1180-1234) used "girdled by water" strokes, *tai hsui*. The various types of brush-strokes came to be strictly codified.

Thus the technique for giving the effect of glaciated or maturely eroded hills, and also for ground of low relief, was long, slightly wavy strokes, "like spread-out hemp fibres." (Fig. 26.)

Rougher ground was suggested by less parallelism and more confusion, "like an untidy mass of hemp fibres." (Fig. 27.) Much used by Tung Yüan.

The effect of eroded, angular rocks or peaks was

produced by shorter and more ragged strokes. (Fig. 28.) A style common in the work of Chü-jan.

Strokes made by laying down the side of the brush in a direction approximately parallel to the horizon in the picture were used to give contour and solidity to mountains and earth. (Fig. 29.) This was the method of Mi Fei.

Straight, irregularly criss-crossed strokes suggested erosion of irregularly jointed structure. (Fig. 30.)

Graduated horizontal shading was limited to peaks. (Fig. 31.)

Lines, "like the veins of a lotus leaf that has been hung stem up to dry," were employed for mountain slopes furrowed by water. (Fig. 32.)

The effect of eroded, igneous intrusions, as some granite peaks, was obtained by twisted strokes, "like unravelled rope." (Fig. 33.)

Formations caused by wind erosion were depicted by curving strokes that build up shapes "like cumulus clouds." (Fig. 34.)

More fantastically eroded contorted schists were suggested by long curving strokes "like rolling clouds." (Fig. 35.)

The effect of irregularly jointed and not deeply weathered granite was obtained by lines "like a torn net." (Fig. 36.)

Eroded or exfoliated granite much rounded at the joints was suggested by numerous white heads "like lumps of alum, or Chinese steamed bread." (Fig. 37.)

Honeycombing under an overhanging cliff was indicated by more or less circular strokes "like the eddies of a whirlpool, or the marks of a pellet dropped into soft mud." (Fig. 38.)

Excessive erosion of block structures and special effects of extreme roughness were suggested by shadings "like the wrinkles of a devil's face." (Fig. 39.)

The effect of a weathered slope with irregular accumulations of weathered blocks was obtained by short, thick, oval strokes, "like the two halves of a split bean," applied vertically. (Fig. 40.) This technique was largely used by the Northern Sung painters.

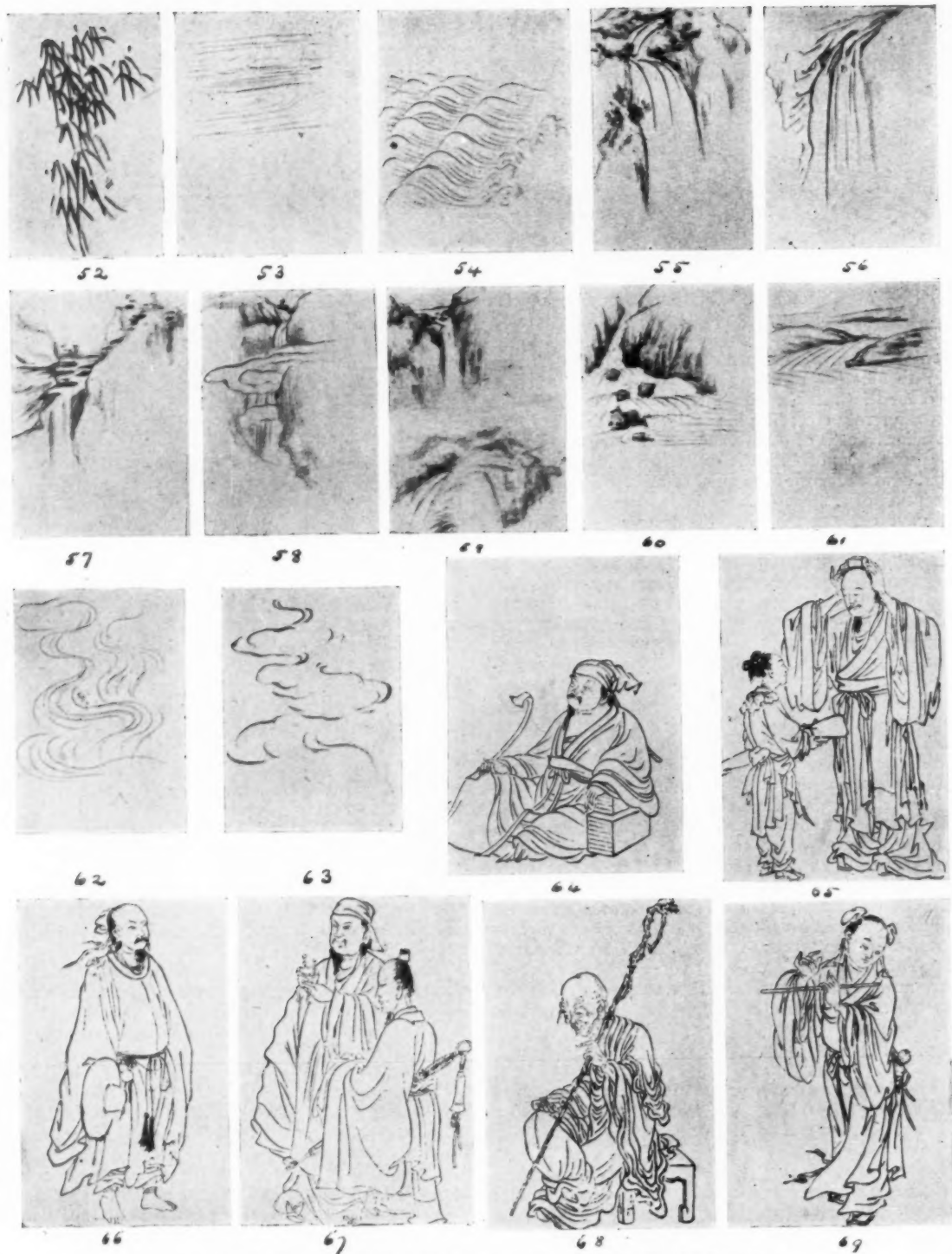
A further degree of weathering and greater accumulation of debris or talus at the foot of slopes was indicated by small pointed ovals "like sesamum seeds or raindrops." (Fig. 41.) This was the style of Fan K'uan.

Faulty angular rocks not greatly eroded were drawn with short pointed strokes "like thorns." (Fig. 42.) This method was especially employed in the Northern Sung period by Yen Wen-Kuei.

The effect of further erosion of faulty angular rocks

³ See "The Kokka," No. 244.
⁴ Nos. 23 and 24, Pl. XVII-XVIII, Eumorfopoulos Coll. Catalogue of Paintings.

APOLLO



LANDSCAPE AND GARMENT CONVENTIONS. For details see text

was obtained by dragging the brush sideways, producing wide ragged strokes "like the cuts made by a small axe." (Fig. 43.)

Still further erosion and vertical faulting was produced by larger and fewer strokes than in Fig. 43. Li T'ang commonly adopted this style. (Fig. 44.)

Longer strokes, leaving the ridges white instead of outlining them in black, suggested the erosion of tilted rocks. This technique was said to be "like axe splits" or "the cleavage caused by striking with a hammer or the back of an axe."

Horizontal strokes broken sharply downward, "like severed bands," formed by dragging the tip of a slanting brush while the finish was made by the side of the brush, gave the effect of horizontal stratification with faulting across the strata. (Fig. 46.) Characteristic of Ni Tsan.

Mature erosion was suggested by washing the general shape before adding the "severed band" technique. (Fig. 47.)

To suggest mature old slopes blanketed by vegetation a mixture of sharp-headed dots, "like nails pulled up from mud," was superimposed upon the half dry technique of Fig. 26. (Fig. 38.) Used by Chiang Kuan-tao.

Angular upright rocks "like horses' teeth" were suggested by stiff, hard shaded strokes of the brush. (Fig. 49.) Used by Li Ssü-hsün and Chao Ch'ien-li.

Rocks joined vertically were obtained by stiff, straight strokes of unvarying thickness "like iron wires." (Fig. 50.) T'ang Yin and Wên Chêng-ming adopted this method.

Short, upright, pointed strokes, "like tacks sticking up," made with the tip of the brush, were often used to represent distant trees, or grass on levels by water or on gentle slopes. Their primary function was to give emphasis to planes and contours, and variety to the scene. (Fig. 51.)

To indicate creepers below overhanging cliffs, fine strokes pointing downwards were assembled "like confused bird tracks." (Fig. 52.)

The method of representing the rippling waves of shallow water and the movement of little streams was by slightly wavy, approximately parallel, horizontal strokes, with here and there a flowing "S" curve. (Fig. 53.)

Billows of deep water, with serried crests and troughs with foam and spray, were indicated as in Fig. 54.

A wide and high waterfall. (Fig. 55.)

A stream flowing over a cliff with an abrupt change of direction from the horizontal to the vertical. (Fig. 56.)

The method of dividing a stream coming through a valley to a fall with boulders that give it a winding effect or the appearance of rapids. (Fig. 57.)

Showing a waterfall interrupted with scudding clouds, which serve to give it height and life. (Fig. 58.)

Two sections, illustrating the method of drawing a waterfall disappearing in mist at its foot, and the same stream emerging again from the rocks below. (Fig. 59.)

A stream opening out as it emerges from a gorge or rapids. (Fig. 60.)

The method of showing a stream in a comparatively level place by strokes directed first toward one side, then toward the other, indicating fairly rapid motion without much drop. (Fig. 61.)

Fine lines in deep "S" curves, giving the effect of light, thin, floating clouds. (Fig. 62.)

Shorter lines modulated thick and thin, with less con-

tinuity or parallelism, giving a heavier cloud effect than Fig. 62. (Fig. 63.)

These precise and classified directions recall "Lessons on Trees" by the English painter, J. D. Harding, whose language reads like a translation from the Chinese. For example, he sets out six General Principles "to assist the student to some knowledge of . . . some laws which hold good in drawing trees, in common with drawing ordinary objects," namely:

1. That light is attractive, and the attention is therefore drawn towards the illuminated parts of an object, rather than the shaded parts.

2. That (and arising chiefly from the preceding law) the character of an object is seen mostly on the illuminated parts, and on the edges of an object.

3. That shade must always convey the idea naturally and inseparably belonging to it, which is that of repose and retirement.

4. That as trees are generally more or less rotund in their shapes, they should be treated as such in their light and shade. This remark will often apply to *portions* of a tree, as well as to the whole tree.

5. That in proportion as objects, or parts of objects, are removed to a distance, they appear smaller, and generally less distinct.

6. That when rotund forms are viewed from a distance, they cease in a great measure to convey the idea



Illustration from a page of "Lessons in Tree Painting,"
By J. D. HARDING

APOLLO



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72



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74



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77



78



79



80



81

GARMENT CONVENTIONS. For details see text

of rotundity, and become disc-like, or flattened in their appearance.

Harding's injunctions with regard to tree shading are:

1. *Evenness*—because all shade is even to whatever it may be applied.
2. *Gradation*—because the object is more or less round.
3. *Intricacy*—so as to give the idea of leafiness in the shade parts.

And for general wise advice he urges the student to remember that "He must certainly *aim to interpret ideas*, rather than to imitate the lines he sees, and must remember that, however accurate the copy may be—and it should be as much so as possible—yet not one step is gained of any real value, unless . . . he is aware what is intended by every line and feature, and can invest his copy with the same likeness of *purpose*, as of lines and forms." And then Harding reminds the student of the three "consequent results" which must be followed, namely:

1. That as a tree is round, we must graduate the shade.
2. That as light is attractive, and as character is best seen in the light parts, and at the edges of an object, so we must place our chief efforts at expressing character in those parts.
3. That as objects appear smaller when removed to a distance, so the leaves of a tree should be represented smaller at the sides and at the top, and larger in the front and nearer portions.

Harding's "Lessons on Trees" is fully illustrated to show how the specific character of "Leafiness," and the "Three Essentials" of "Emphasis outwards," "Radiation," and "Curvature," may be depicted.

GARMENT CONVENTIONS

There are eighteen standard styles of brush strokes for drawing garments, known as the *shih pa miao*, "eighteen outlines."

Fairly coarse lines of even thickness, neither tapering off nor swelling to a head at the end. A vertical brush full of heavy ink is used, and is started in the direction opposite to the course of the stroke. The termination is similarly handled with a return movement in order to give the desired finish to the ends. (Fig. 64.)

Long, thin, sinuous lines, "like lute strings dropped on a table." The point of a vertical brush is used, and the brush is brought slowly and carefully downward to keep the stroke even and smooth. (Fig. 65.)

Lines made with the point of the brush; the strokes close together and flow like tributaries into one another, making a continuous rhythm of separate strokes. (Fig. 66.) This was the method used by Ts'ao Pu-hsing.

Lines similar to Fig. 66 but somewhat looser, "like the broken strands of a spider's web." The finest brush is used, pointed and vertical. Early Buddhist figures in flowing robes were frequently drawn by this method. (Fig. 67.)

Wavy lines, "like scudding clouds or running water," drawn with a vertical brush. Entire figures were sometimes depicted with a single line of this type. The effect is very free; but the brush had to be carefully controlled and brought up at the end of the stroke. (Fig. 68.)

Lines, "like willow leaves," usually starting narrow, widening, and then tapering to a point. Sometimes a series of such modulations in a single line. The brush is put down and the stroke finished firmly, but without definite dots or heads. (Fig. 69.) Such lines were used by Wu Tao-tzū in his paintings of Kuan Yin.

Lines "like bamboo leaves," similar to "willow leaf lines"; but the wider portions are a little wider and rounder, and the taper proportionately longer. The brush is slanted to use the side of the tip. (Fig. 70.)

Lines "like water waves," very nervous and oscillating, made with a quivering brush. (Fig. 71.)

Lines "like a wasp's body." The point of a vertical brush, with frequent variations of pressure, produce this characteristic thick and thin line. (Fig. 72.)

Lines "like a series of date stones." Practically a series of connected short strokes which are fine at the end and thick in the middle; made with the fine point of a large brush. (Fig. 73.)

Lines "like a series of olive stones." Similar to Fig. 73; but the heavy parts are proportionately longer. A large stiff-pointed brush is used with a zig-zag motion, and is brought up quickly at the end of each stroke. (Fig. 74.)

Lines "like iron wire"; even in thickness throughout their length; very hard and stiff, with sharp angles. A vertical brush is used, and the strokes are long. The effect was said to resemble "chisel cuts in stone." (Fig. 75.)

Lines "like broken reeds"; long, stiff, not very fine, with sudden changes of direction. A pointed brush is used with a zig-zag pattern, which is called *p'ieh na*, because the angles resemble those made by strokes slanting downwards to the left (*p'ieh*) and to the right (*na*) in writing. (Fig. 76.)

Lines "like rats' tails," with beginnings "like nail heads"; long and tapering. The brush is put down firmly to produce a strong dot, then trailed off in a tapering line to a fine point. (Fig. 77.)

Lines "like driven stakes." A blunt brush is brought down firmly to make a vigorous dot, and the stroke is carried straight to a point. The brush must go quickly "like a driven horse." (Fig. 78.)

Lines "like wrinkles of a sleeve." One uninterrupted zig-zag stroke of the brush may serve for all the wrinkles of a sleeve ordinarily represented by several separate strokes. A blunt brush is used, and it must travel "like a ricocheting bullet or pellet from a bow." (Fig. 79.) This was the typical style of Ma Yüan and Liang K'ai.

Lines "like kindling or brushwood." A stiff, large-pointed brush is used in a slanting position. The lines are coarse, and stiff like wood. A very impressionistic style. (Fig. 80.)

Double lines; first drawn lightly with thin ink, then certain places retraced with heavy ink to give depth and emphasis. Both lines remain side by side or partially overlapping. (Fig. 81.) This method is not to be confused with the practice of using charcoal for sketching in the composition before painting.

The Chinese passion for rules and ever more rules for painting pictures served as a guarantee of efficiency for the mediocre artist; while, for the great masters of the brush, they furnished the alphabet and grammar for the most exquisite visual poetry.

ENGLISH SCREW-BARRELLED FLINT-LOCK PISTOLS, 1700-1750

BY MAJOR J. F. HAYWARD

WHILE English gunmakers were as a rule behind their Continental contemporaries in the production of flint-lock holster pistols, they developed the screw-barrelled breech-loading pistol from an early date independently of progress on the Continent. Screw-barrelled breech-loading pistols were manufactured in England by the middle of the XVIIth century and they continued to be popular until well into the XIXth century. Though this type of pistol was also produced on the Continent, mainly in France, it never became so popular as in England, and those few examples of Continental manufacture which are to be found display no features which are not familiar on English pistols.

In the XVIIth century screw-barrelled pistols were produced in three different sizes, horseman's pistols with 10-in. barrels for carrying in the holster, belt pistols and pocket pistols. The screw-barrelled holster pistols were usually rifled while the belt and pocket pistols were smooth bored.

By the commencing year of this survey, which corresponds approximately with the introduction of silver mounts, the screw-barrelled holster pistol had become obsolete, so that we have therefore to deal only with pistols of belt and pocket size.

Before considering the design of these pistols a brief

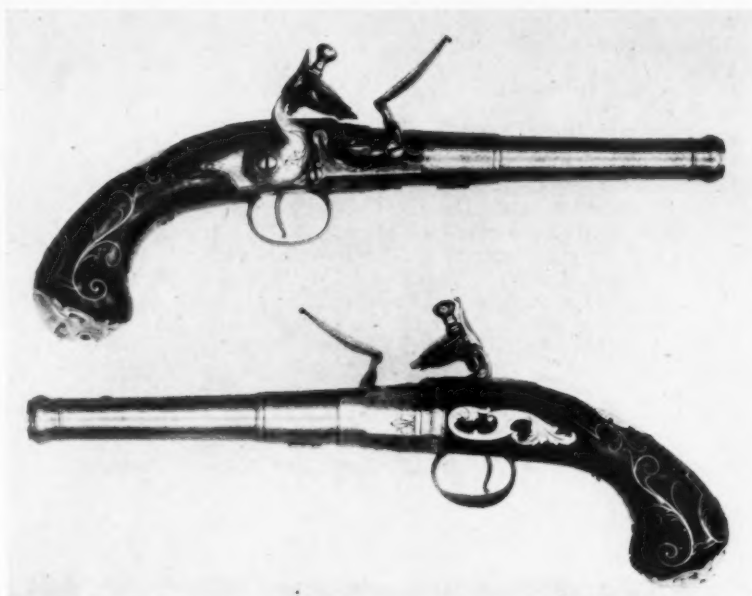


Fig. I. Pair of screw-barrelled pistols, signed H. DELANY LONDINI. Silver mounts probably by Jeremiah King. Circa 1710.

Author's Collection

technical note on their particular breech-loading system may not be out of place.

The barrel was detachable from the body of the pistol at a point immediately in front of the breech. The breech itself was chambered to take a ball of very slightly larger calibre than that of the barrel. To load, the barrel was unscrewed, the charge and the ball inserted directly into the chamber and the barrel then returned. Though requiring slightly longer to load, this system had the following advantages. Firstly, since the charge was inserted directly into the chamber, more accurate loading was possible. Secondly, the use of a ball of calibre slightly greater than that of the barrel meant that the ball offered a certain amount of resistance to the initial force of the exploding charge and thus acquired a greater velocity when that resistance was overcome. Thirdly, the problem of windage, that is, loss of both velocity and accuracy through air space between the ball and the inner circumference of the barrel, was solved.

Screw-barrelled pistols of this period are loosely called Queen Anne cannon-barrelled pistols. It is a fact that their barrels are normally decorated with a series of mouldings similar to those used on cannon. The particular form which they retained for about the first half of the XVIIIth century did also originate during the reign of Queen Anne, but it was not superseded until over thirty years after her death. Properly, of course, only the earliest forms of silver-mounted cannon-barrelled pistols should be called "Queen Anne."

The silver mounts of the XVIIth century screw-bar-



Fig. II

(a) Grotesque mask butt cap in silver. Detail from Delany pistol shown in Fig. Vb

(b) Silver butt cap chased with figure symbolic of Victory. Detail from PICKFATT pistol shown in Fig. IVb

ENGLISH SCREW-BARRELLED FLINT-LOCK PISTOLS

relled pistols followed the same general lines of stylistic development as those of holster pistols, but there are certain distinctions which are the logical consequence of the difference in form of the screw-barrelled pistol. In the first place, whereas the side nail plate of the holster pistol served as a washer to the side nails which secured the lock, and prevented them from biting into the wood stock, the side plate of the screw-barrelled pistol was ornamental only, since the lock plate was forged in one piece with the breech of the pistol. Secondly, while holster pistols had the heavy spurred pommel with grotesque mask terminal, screw-barrelled pistols had, with rare exceptions, only a butt cap of much slighter proportions. Thirdly, screw-barrelled pistols of fine quality had almost invariably butts inlaid with silver wire filigree. Such filigree is also found on holster pistols, but it is far more usual on screw-barrelled pistols. Fig. I shows a pair of screw-barrelled pistols with side nail plate in the foliate style dating from *circa* 1710. The filigree wire inlay is of symmetrical form with the same design repeated on each side of the butt; typical of the first quarter of the XVIIIth century is the fact that the filigree inlay is not of uninterrupted curvilinear scrollwork, but includes straight lines and angles. The butts of screw-barrelled pistols were not sufficiently large to offer an extensive field for filigree inlay, but a great variety of attractive designs are to be found in this period. The designs are restricted to scrollwork, and unlike contemporary French work do not include figures and architectural compositions engraved on cut silver sheets inlaid flush with the surface of the stock.

The pair shown in Fig. I are signed H. DELANY. LONDINI. This Latin form was more usual in the XVIIth century, and in this case is some indication of a date near the beginning of the XVIIIth century.

In a previous article it has been shown that the mounts of holster pistols did not become standardized until near the end of the first half of the XVIIIth century. Screw-barrelled pistols do not conform to this rule, and from almost the beginning of the XVIIIth century their mounts are limited in variety.

Fig. IIa shows the butt cap of another and slightly later pair of pistols by the same Delany who produced those in Fig. I. Both pairs have exactly the same butt cap in the form of a grotesque human mask. This particular grotesque mask achieved a popularity far greater than any other individual design, and continued in use on silver-mounted pistols from about 1700 until 1780, and even later. Moreover, it was used not only on screw-barrelled pistols but also on belt pistols of the normal muzzle-loading type. While a very great variety of masks is found on the pommel caps of holster pistols, no comparable variety is found in the case of screw-bar-



Fig. III. Screw-barrelled pistol signed FREEMAN LONDON. *Circa* 1710. Silver mounts probably by Jeremiah King
Author's Collection

relled pistols, except perhaps during the few years preceding the period under review. After 1700 nine out of ten screw-barrelled pistols have the butt cap illustrated in Fig. IIa. An interesting problem arises as to the maker of this particular design. It might be thought that one silversmith would have originated a design and used it more or less exclusively. This is not, however, so, for this particular grotesque mask with only the slightest variations is found on screw-barrelled pistols by many different gunmakers, and bearing the initials of a number of different silversmiths. It is even found on Irish pistols, which did, in fact, follow English models very closely, with mounts made by Irish silversmiths and bearing the Dublin hall-mark. Very few of the earlier English pistols have hall-marked mounts, and this applies to the Delany pistols illustrated in Figs. I, IVa, and Vb. It is, however, possible to throw some light on the problem of the maker of these mounts.

When eventually silver pistol furniture was submitted for assay and received the hall-mark, the most important furnisher of silver pistol mounts to the trade used the initials *J K* in cursive letters. According to Jackson "English Goldsmiths and their Marks," these initials were used by Jeremiah King of London, and were entered by him at Goldsmiths' Hall according to the Act of 1739 in that year. Jackson also gives other marks for Jeremiah King dating from earlier in the XVIIIth century, so that one can ascribe a period of activity to him roughly between 1700 and 1740, or a little later. The most important furnisher of silver pistol mounts from about 1740 onwards used the initials *IK* in block letters and has been identified by Laking ("Windsor Castle Armoury," page 137) as JOHN KING of Fore Street, London. His period of activity was approximately between 1740 and 1780. It seems reasonable to assume that John King was the son of Jeremiah King. That they belonged to the same family is demonstrated by a pair of pistols in my possession, the silver mounts of one of which have the cursive *J K* of Jeremiah King, and of the other the

block letters I K of John King.

It so happens that the masks on the Delany pistols illustrated in Figs. I and IVa, as also those on many other screw-barrelled pistols dating from the first thirty years of the XVIIIth century, were cast from exactly the same mould as was used for the later masks of the same pattern which bear the I K stamps of Jeremiah or John King. It is therefore at least probable that while, as we know, Jeremiah and then John King supplied most of the trade with silver pistol furniture from about 1730 until 1780, Jeremiah King was also responsible for most of the silver furniture produced before 1730, but that in common with other silversmiths, he did not trouble to submit his mounts for assay. If this is so, Jeremiah King was probably the first silversmith to cast this particular form of grotesque mask. Another version of it is, however, found on even earlier brass-mounted cannon-barrelled pistols, dating from circa 1690.

The serpent motive which was so popular a form of decoration for holster pistols is also found, though less consistently on screw-barrelled pistols. Fig. III shows a pistol by James Freeman of circa 1710. While the side plate is of typical foliate design, the serpentine motive is introduced in the form of chased silver plaques inlaid in the stock on each side of the barrel tang. The mounts of this pistol are unmarked, but probably by Jeremiah King. This use of additional silver mounts with only a decorative and no functional significance was adopted by other makers besides James Freeman. It provided an attractive alternative to the silver wire inlay with which the pistols of the period were more usually ornamented.

Fig. IVa shows a detail of the butt and side plate of one of the later pair of Delany pistols, while another view is shown in Fig. Vb. This pair date from circa 1725, and are signed on the locks H. Delany London. An important but purely technical difference between the two pairs is the circular section of the breech on the later pair as against the octagonal breech section of the earlier pair. The presence of an octagonal breech is a certain sign of a date of manufacture during the first quarter of the XVIIIth century. Its purpose was to give additional strength at the breech. This change-over from an octagonal to a circular breech form was not a peculiarity of Delany but was followed by all gunmakers alike.

It will be noticed that in the intervening period between 1710 and 1730, the approximate dates of the two pairs by Delany, the filigree inlay has become more flowing and more profuse, while the side plate is more



Fig. IV

- (a) Butt and side plate of pistol by DELANY shown in Fig. Vb. Silver mounts probably by Jeremiah King
(b) Butt and side plate of one of a pair of screw-barrelled pistols signed PICKFATT LONDON. Silver mounts by James Morrison. Circa 1730

Author's Collection

elaborate in form, introducing a grotesque mask in addition to the foliation. This beautiful side plate owes something to the designers of the Dutch or German late Renaissance, for the combination of scrollwork and foliage forming grotesque masks was a usual feature of their engraved designs for jewellery, etc. As in the case of the grotesque mask this side plate was not designed individually for this particular pair of pistols, but is found on various pieces made by other makers. Historically, the course of events was probably the following. At first the gunsmith went to some local silversmith to obtain his mounts, but no doubt a small number of such silversmiths as Jeremiah King began to specialize in the production of silver mounts, and sold them by the gross according to a standard book of designs to a number of different gunmakers. The local silversmith would in due course have been unable to compete in price with the specialists in the business. Although this standardization of mounts points to a certain deterioration in craftsman-

ENGLISH SCREW-BARRELLED FLINT-LOCK PISTOLS

ship, many of the most beautiful designs were in fact produced by the special silversmiths to the trade and are therefore found repeatedly on pistols by different makers.

Fig. IIb shows one of the very few alternatives to the grotesque mask butt cap evolved during the first half of the XVIIIth century. It belongs to one of a pair of pistols by Pickfatt of London, dating from about 1730. The design consists of a figure of Victory under a canopy surrounded by foliage typical of English XVIIIth century silverwork. This design was also used by other gunmakers. The

mounts of this pistol are hall-marked but bear no date letter. The maker has the initials J M for James Morrison, who is recorded in Jackson, "English Goldsmiths and their Marks." Fig. IVb shows a detail of the butt and side plate of one of this pair by Pickfatt. The somewhat irregular

outline of the side plates illustrated in Figs. IVa and IVb foreshadows the beginning of the new Rocaille style which was to dominate English pistol furniture for some forty to fifty years. In particular the use of the trophy of arms as the side plate for Fig. IVb suggests the Rocaille period. Although in architecture and interior decoration, the trophy of arms suggests the Baroque period and a date towards the end of the XVIIth century or early in the XVIIIth century, in the case of pistol ornaments, it did not become common until the second quarter of the XVIIIth century, and it remained a usual feature throughout the Rocaille period. It is of course an uncommonly suitable subject for the decoration of arms and armour.

Fig. Va shows a pistol of screw-barrelled form dating from about the end of the period under review. It is signed on the lock Brander, and on the barrel London. It is an interesting example of the popularity which the screw-barrelled form evidently achieved, since it is in fact an ordinary muzzle-loading pistol made in the form of a screw-barrelled pistol. The only reason for this must have been the popularity of the shape and form of the so-called Queen Anne cannon-barrelled pistol as against the heavier and clumsier fully stocked holster or belt pistol. This pistol has a brass barrel and body. The use of brass was much more frequent for the manufacture of screw-barrelled pistols after 1750.

Fig. Va has the usual grotesque mask butt as illustrated in Fig. IIa. It has the London hall-mark without date letter, and bears the initials of the silversmith John King. The side plate in the form of a trophy on this pistol is

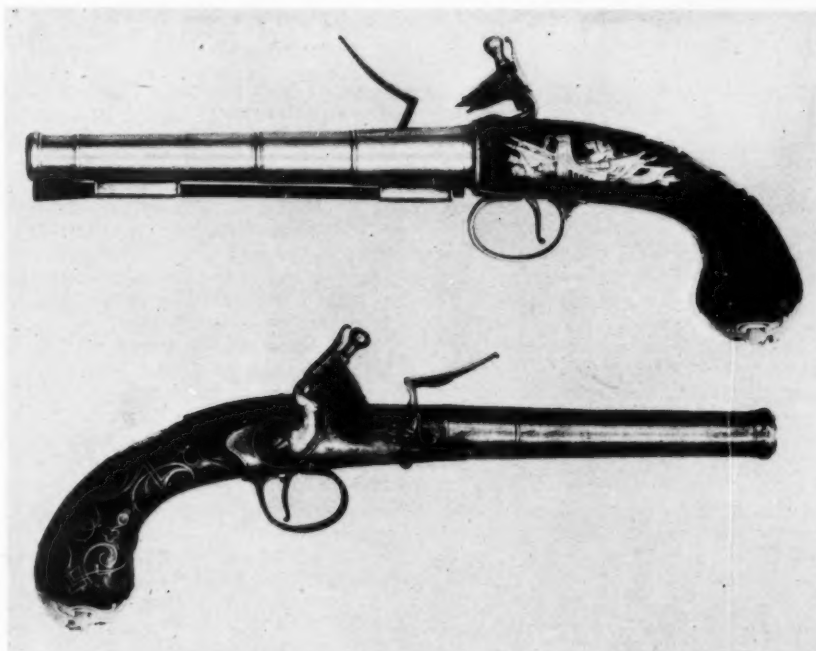


Fig. V.

- (a) Muzzle-loading pistol signed by BRANDER LONDON. Silver mounts by John King. Circa 1750
(b) One of a pair of screw-barrelled pistols signed DELANY LONDON. Silver mounts probably by Jeremiah King. Circa 1725

Author's Collection

also one of King's stock designs which is frequently to be found on pistols by other gun makers who were his clients.

It is interesting to observe that while holster and belt pistols were made in various qualities from good to indifferent by the London gunsmiths, screw-barrelled pistols seem always to have been of good quality during this period. At the beginning of the period pocket versions with brass mounts are occasionally found, but subsequently they are nearly always silver-mounted.

Developed, as they were, independently of Continental precept, the screw-barrelled pistols represent one of the most interesting phases of XVIIIth century English gunmaking. The numbers in which they have survived show that they must have constituted a considerable proportion of the output of English gunmakers during the XVIIIth century. From the point of view of the collector they have the advantage that they show English craftsmanship at its best in a field where the Continental gunsmith offered little competition. The form itself is such as to preclude the possibility of the graceful outline which we look for in fine quality holster pistols, but details of admirable design may be found on the Queen Anne cannon-barrelled pistol.

Private Collectors may come across the specimen they are seeking with the help of a small advertisement in the Collectors' Quests column. The price is 30/- for three insertions in successive issues of about four or five lines. Single insertions are 12/6 each, but three or more are advised. Particulars of the specimen required should be sent to the Advertising Manager, 34 Glebe Road, Barnes, London, S.W.13. Telephone: Prospect 2044.

THE BUILT-IN CUPBOARD

BY JOHN ELTON

DURING the early XVIIIth century, when wainscot was the customary lining for living-rooms, built-in and shelved recesses, cupboards or "niches" served a useful purpose in keeping plate, glasses and table ware within easy access, and also as a decorative interruption of the wooden surface. As they were an integral part of the panelling, they were designed by architects and trained joiners who were responsible for the interior decoration of houses, and illustrations of them appear in certain architectural works, under the heading of niches. The line of the dado rail was therefore carried through these cupboards, dividing them into upper and lower stages. The upper part of the recess was usually covered by an arch, supported by pilasters. In the open cupboard (Fig. I) the key block, carved with a cherub's head, is an attractive feature, and the spandrels above the arch are carved with foliage. The three shelves are gracefully shaped with a projecting centre, which adds to the effect of the china or other objects displayed upon them. In some rare cases the shelves are supported by pierced and carved brackets, as in the cupboard made for the Hickes family of Bristol, in the Victoria and Albert Museum. The cupboard (Fig. II), which is also treated architecturally, is in yew tree of a rich brown colour. It has a glazed door to the shelved upper stage, while the lower is enclosed by a wooden door. Both doors have their original hinges, and are flanked by wide fluted pilasters carrying a flattened arch with a small fluted key block. The glass of the upper door, which is bevelled, is original, but the original silvering has been removed, so that the contents

upon the shelves are visible. The lunette above the topmost shelf was frequently fluted, centring in a shell below; in the cupboard (Fig. III) the lunette is painted with a miniature version of the large allegorical subjects that were a feature of decorative painting upon walls and ceilings. The arch and pilasters are of *verre églomisé*, painted and gilt at the back. The lower stage of this cupboard is modern. These cupboards were not merely "utility" furniture, and in a definition of 1748, they are described as "handsome."

The cupboard often became the repository of broken sets of china or earthenware, and flawed or damaged pieces which were sold at a cheaper rate for cabinets and niches. In the *Trumpet Major*, in which Thomas Hardy re-creates the atmosphere of England during the Napoleonic wars, Loveday, the miller's, home possessed a "double corner cupboard with glass doors, through which gleamed the remainders of sundry china sets, two-handled basons, no-handled tea cups, a tea-pot like a pagoda, and a cream jug in the form of a spotted cow." The contents of the cupboard of necessity affected its form. The glass-fronted cupboard was a repository for plate, glasses and china, which were put there both for ornament "or convenience of serving the table," according to a definition of 1748. Mrs. Delany, writing in 1750, speaks of a deep "*nitch*" (*sic*) with shelves where she intends to put "whatever china I think too good for common use." Cupboards entirely enclosed by wooden doors, on the other



Fig. I. An Open Alcove of carved pine wood. Early XVIIIth Century



Fig. II. CORNER CUPBOARD of yew tree. Early XVIIIth Century

THE BUILT-IN CUPBOARD

hand, were intended for the safe keeping of the most valued household stores, condiments and cordials—dried fruit, currants, ginger and spices, which were locked up. In some instances cupboards served to keep wine bottles and glasses. The mahogany corner cupboard which stood in Garraway's coffee house in Exchange Alley, Cornhill, before 1748, has an upper stage containing two shelves cut with two "concave front edges and a central convexity, as if for holding a number of wine-glasses, and the decanter or bottle handy in the van of their company." There are two cupboard doors, each with a knob handle and lock. The lower cupboard has a top drawer of rhomboidal shape for corkscrews and wine labels. In a few examples, a street door with flanking pilasters is taken as a model, and in a corner cupboard in a private collection, the six-panelled door, which opens with a knob handle, is flanked by rusticated pilasters, while the frieze is ornamented with triglyphs, a treatment following stone-technique. In the middle years of the XVIIIth century the detached and movable cupboard supplemented the built-in or architectural treatment; and this change corresponds in date when wainscot was

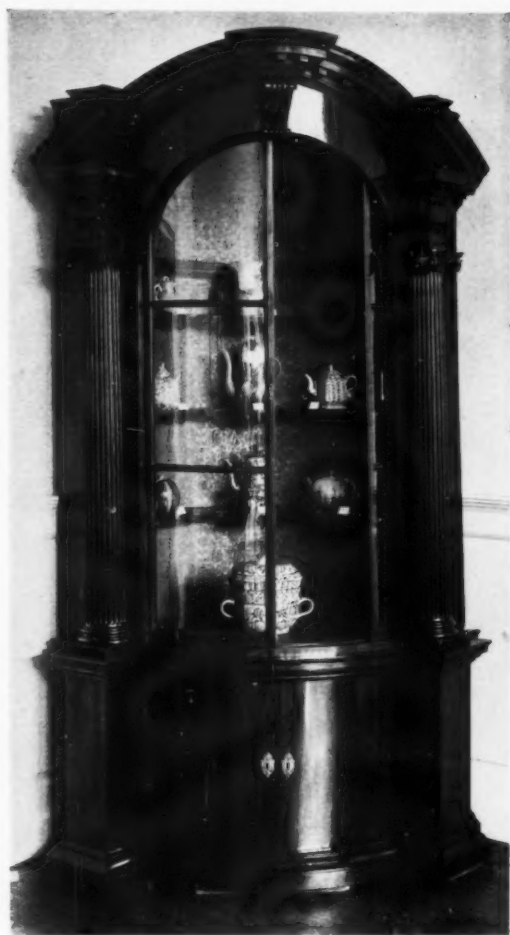


Fig. IV. MAHOGANY CORNER CABINET. Circa 1740



Fig. III. CORNER CUPBOARD with arch and pilasters of verre églomisé and painted lunette. Circa 1700

ousted by paper hangings. The division into two stages, however, was still universal, and the central division often housed a pull-out slide, upon which the contents of the shelves were placed for dusting or washing. The mahogany cupboard (Fig. IV) is unusual; it is bow-fronted, and the arched door is flanked by fluted Ionic pillars, which carry a small section of entablature and a round arch. The lower stage is enclosed by wooden doors. The greater number of corner cupboards are flat-fronted with narrow canted sides.

The plan of the corner cupboard which has two canted sides is not a perfect triangle; the very slender astragals are usually set out in a series of polygons, often forming the well-known "thirteen" or "fifteen" patterns from the number of their panes. The division into small sections reduced the danger of breaking the glass in shutting the door.

ARMORIAL BEARINGS

Readers who may wish to identify British armorial bearings on portraits, plate or china, should send a full description and a photograph or drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies.

SOME TREASURES OF AN OLD DEVONSHIRE FAMILY—Part II

BY MRS. WILLOUGHBY HODGSON, F.R.S.A.

AMONG the treasures of this old family are three tables of outstanding interest. The first of these (Figs. I and II) is one of those elegant and ornamental specimens, the work of Thomas Sheraton, so popular during the latter half of the XVIIIth century. Born at Stockton-upon-Tees in 1751, he settled in London in 1790, and died in 1806. Following on the footsteps of the Chippendale school, he set to work to produce lighter and more colourful furniture to suit the taste of the day and set off the florid style of dress then fashionable, losing thereby something of the rich quality and lasting nature of the earlier school, but there is no doubt his creations were eminently suitable to the architecture of his day.

Made of satinwood, the top of this occasional table is surrounded by a silver gallery and handles, so that when unscrewed from its pedestal it can be used as a tray. It is inlaid with mahogany and other woods and is elaborately and artistically painted in the centre, and is surrounded by a conventional painted and inlaid border of flowers and leaves. A most graceful and elegant piece of furniture which would give a *cachet* to any boudoir.

The second table (Fig. III) is one of those pieces of furniture which the public insists on calling "Chippendale," but which was not made by that master or his school. It is a solid, finely grained mahogany piece of somewhat puzzling shape, specimens of which are known, with club feet and a frieze rather out of proportion to its size. The top is supported by a hinged leg, and opens, forming a deep and useful receptacle between the legs.

This table belonged to David Garrick before passing to the ancestors of this family, and was made about 1725-30. Born in 1717 at Hereford, Garrick was a pupil of Samuel Johnson, with whom he went to



Fig. I. Inlaid and painted SATINWOOD SHERATON TABLE, surrounded by a silver gallery and handles. Height 27½ in., top 30½ × 23½ in.

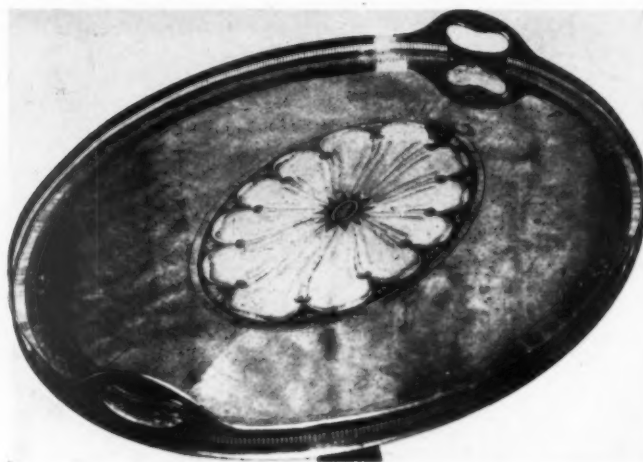


Fig. II. Top of SHERATON TABLE, inlaid with mahogany and other woods; the border is painted and inlaid with flowers and leaves

London in 1737. Here at Goodman's Fields on October 19th, 1741, he achieved an instant success as Richard III. From this time he continued to appear at Drury Lane and became, with Lacey, joint proprietor in 1747, selling his half-share in 1776 for £35,000 when he retired.

It seems probable that this little table was used by the great actor in his dressing-room at Drury Lane.

Queen Adelaide's worktable (Fig. IV) is in design a typical piece of furniture of the Regency period. Made of finely grained dark rosewood, it is elaborately inlaid with brass, the four sections of the top opening to display the lining and fittings which it contains; some of these are missing, but a very fine little pair of steel scissors, a large steel bodkin, an ebony skein-winder attached to the centre and with adjustable pegs, and some gold needles are still intact. One hinge is engraved with these words: "Invented by Mary Corfield, 10, Mount Street, Grosvenor Square"; on each of the other hinges the Queen's Crown is engraved. The brass inlay is in honeysuckle and scroll design, setting off the handsome dark rosewood as an

SOME TREASURES OF AN OLD DEVONSHIRE FAMILY

effective relief. The well-known firm of Seddon and Co., Dover Street ; Snell, of Hanover Street ; and the Hollands all used this kind of ornamentation. The Seddons decorated and furnished rooms at Windsor Castle in this style, but on the death of George IV their account was disputed and a deduction of £30,000 ruined the firm.

Among the contents of Queen Adelaide's table are specimens of her work which show her to have been an expert needlewoman. Among these are a pair of slippers (Fig. V) worked on very fine canvas in red, green and white chenille, though how Her Majesty had the dexterity to manœuvre so difficult a fabric through that fine canvas seems little short of a miracle to needle-workers of to-day.

Other interesting contents are her set of samplers (Figs. VI and VII), worked in very fine soft wools of lovely shades. Skeins of these and of floss silk and a delightful little bag of basket design crocheted in fine silks in shades of red, green, pink and metal thread, and a few ornamental cards with texts in the Queen's handwriting are outstanding little treasures.

This table and contents came to the family from a great-grandmother, Mrs. Hugh Percy. She had

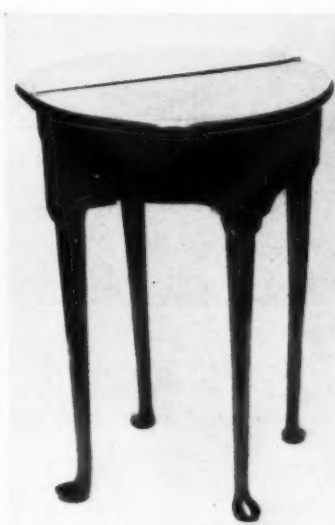


Fig. III. Solid finely grained MAHOGANY TABLE of puzzling shape, with frieze rather out of proportion to its size. Height 28 in., top 19 x 18½ in. Once the property of David Garrick



Fig. IV. Queen Adelaide's WORK-TABLE of typical Regency design, of finely grained dark rosewood elaborately inlaid with brass

been Lady-in-Waiting to the Queen, who gave her the table and contents. Daughter of Archbishop Grant Sutton, she married the Rev. Hugh Percy, who later became Bishop of Carlisle.

There seems to be very little known in these days by the people about the later Hanoverian kings and

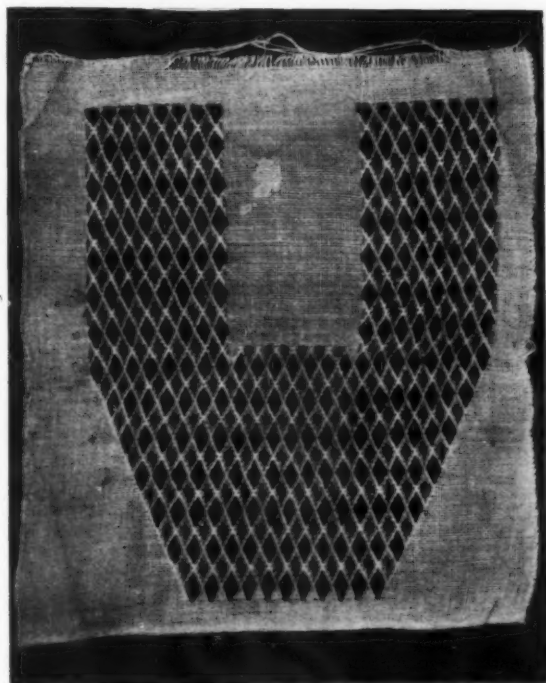


Fig. V. ONE OF A PAIR OF SLIPPERS, worked by Queen Adelaide on very fine canvas in red, green and white chenille

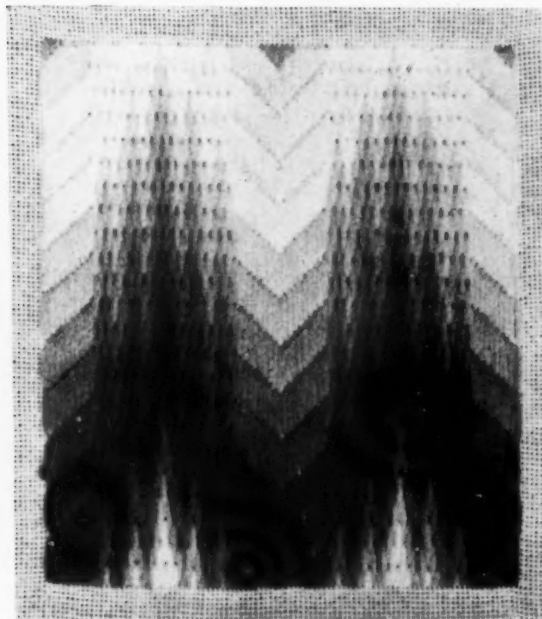


Fig. VI. A QUEEN ADELAIDE SAMPLER

queens. Being asked to help in the arrangement of some Victorian rooms at the last "*Daily Mail* Ideal Home Exhibition," I was passing these rooms one morning when I heard a voice exclaim: "Well, who was Queen Adelaide?" "Queen Victoria's mother, of course," came the reply. Now in a specimen table in one of these rooms was a little packet of needles inscribed: "Made by —, needle makers to Queen Adelaide."

This had prompted the question. I stepped forward and said: "Let me answer that question," and when I had done so, I was met by another: "Then who was Queen Charlotte?"

Fig. VIII shows a vase of black papier maché, 22 in. high, mounted with elaborately chased ormolu and beautifully painted with flowers and foliage. The ormolu handles are well-modelled, outstanding figures of a mermaid and a merman. One of a pair, it came to the



Fig. VIII. A VASE of black papier maché mounted with fine French ormolu and painted with flowers and foliage. Early XVIIIth Century. Height 22 in.

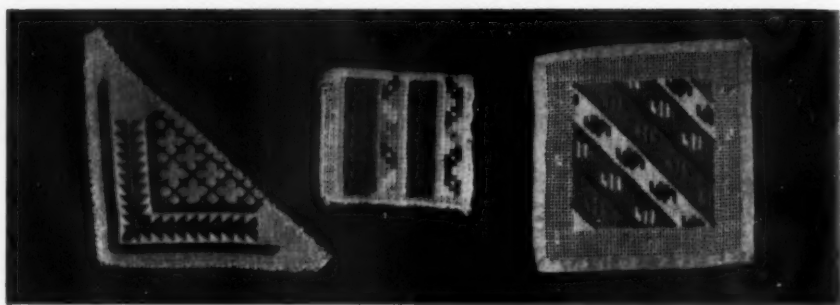


Fig. VII. QUEEN ADELAIDE'S SAMPLERS worked in very fine soft wools of lovely shades

present owners from Canon Percy, who some 80 years ago bought the Marpool Estate in Withycome, Devon, together with the house and all its contents. The texture of this vase, fine like porcelain, and its artistic and tasteful decoration proclaims it the handiwork of a French artist of the early days of the XVIIIth century, possibly by Cruchét of Paris or by Lefèvre, who practised the art in Paris 200 years ago and who said he communicated it to the German Martin, famed in the XVIIIth century for his snuff-boxes, and it was introduced by Frederick II into Berlin in 1765 and spread to other German States.

The manufacture of this fabric is indicated by its name, "papier maché," being produced by boiling old paper to a pulp in water, mixing it with glue or paste and then forcing it into a well-oiled mould. After drying,

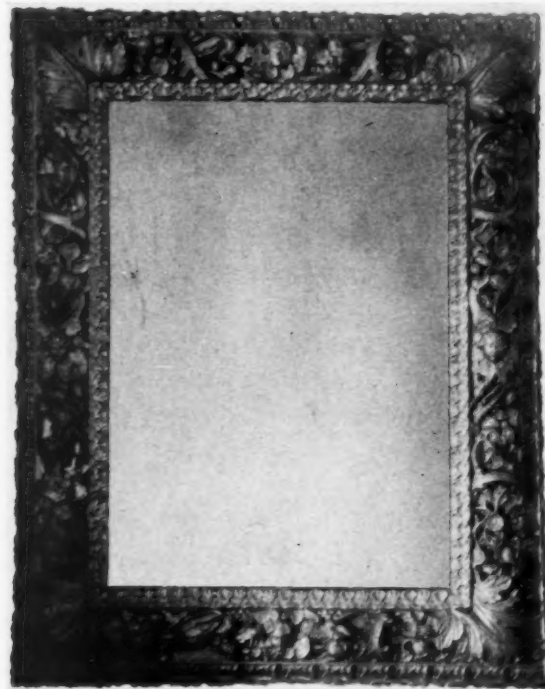


Fig. IX. A magnificent QUEEN ANNE MIRROR mounted in Gesso. 46 x 38 in.

SOME TREASURES OF AN OLD DEVONSHIRE FAMILY

the articles thus prepared were soaked with linseed oil and then dried at a higher temperature. Another method employed consisted in sheets of paper, sometimes 30 or 40 in number, pasted on metal cores to form "blanks," then polished with pumice stone and decorated by skilful artists. A kind known as "ceramic maché" was employed by architects and was pliable for months if preserved from the air; indeed, its uses seem to have been almost universal, for we are told that engineers used it for covering boilers. Cruchet produced fine pilasters, some of which were gilded and were used to decorate the Tuileries, Louvre and Palais Royal at Paris. Indeed, in his interesting essay on the subject, Bielefeld states that in his day wood-carving, plaster and stucco of Elizabethan and Stuart period were replaced in fine mansions by this substance. Wesmacot, the builder of the Tyne Bridge, was so impressed by the lasting and tough quality of papier maché that he advocated its use to make engine wheels.

In 1772, Henry Clay of Birmingham founded the English trade and made a fortune. Two artists, Bird and Booth, also made names for themselves as decorative artists in the same trade.

In that interesting book, "Nollekens and His Time, 1737-1823," we have a delightful little glimpse of the peregrinations of Mrs. Nollekens. "It was a spring morning" the writer says. "As I was passing through Covent Garden, I was accosted by Mrs. Elizabeth Carter, who had accompanied Mrs. Nollekens thither for the purpose of purchasing some roots of dandelion, an infusion of which had been strongly recommended to her husband by Dr. Jebb. Twigg the fruiterer . . . who was at all times gratefully attentive to Miss Welch and her sister, Mrs. Nollekens, procured the roots she wanted from that class of people called 'Simplers,' who sit in the centre of the garden. Twigg was a talkative man and was called by some of his jocular friends 'Twigg of the garden.' He knew all the wits and eccentric characters of his early days, and on being questioned by the ladies, told them who had occupied all the surrounding houses and many items of interest about them. Mrs. Nollekens having asked him which house it was in James Street where her father's old friend, Mr. Charles Grignore resided, 'No. 27,' said Twigg. 'I recollect the old house when it was a shop inhabited by two old French women, who came over here to chew paper for the *papier maché* people.' Mrs. Nollekens, 'Ridiculous! I think Mr. Nollekens once told me that the elder Wilton, Lady Chamber's grandfather, was the person who employed people from France to work in the *papier maché* manufactory which he established in Edward Street, Cavendish Square.' Twigg: 'I can assure you, Ma'am, these women bought the paper cuttings from the stationers and bookbinders and produced it in that way in order to keep it a secret, before they used our machine for mashing it.'

Fig. IX shows a truly magnificent mirror mounted in "Gesso." This composition was an Italian invention. It is a hard kind of putty used to decorate mirrors by moulding it on to the edges in the shape of flowers, foliage, birds and figures, painted in natural colours or gilding. The art was introduced into England in the days of Queen Anne and became very popular. Madame de Pompadour is said to have had all her mirrors ornamented in this way. As shown in our illustration, this mirror possesses a broad and handsome "Gesso" frame,

embracing highly raised branches of fruit, flowers and foliage surrounding four busts of cherubs, an inner border of shells alternately concave and convex, and an outer border of conventional leaves united at each corner by large acanthus leaves. Although the flowers, leaves, and branches are so highly raised as to make them appear too delicate to wear there is no indication of wear and tear about this mirror, which speaks well for the toughness of "Gesso" after a couple of hundred years of use. It would be interesting to know when and why the art went out of fashion, but the rage for Chippendale mirrors no doubt had something to do with it.



AN ECHO OF TEHRAN

Remembrance of the meetings at Tehran in the closing months of 1943 is apt to be overshadowed by the rapid harvesting of the fruits of that momentous conference; in Tehran there will be a constant reminder in the form of a sterling silver plaque, measuring 14 in. by 20½ in. (the order was entrusted with the Goldsmiths' and Silver-smiths Co.), presented to H.M. Ambassador and to be placed in the dining-room of the British Legation. The lettering, in the Trajan Roman style, is the work of the eminent engraver G. T. Friend, and records that the Rt. Hon. Winston Churchill celebrated his 69th birthday on November 30, 1943, in that room, that his guests included the Hon. Franklin D. Roosevelt and Marshal Joseph Stalin, and in elegant and distinguished phraseology set out the purposes and hopes of the meeting of these notabilities.

BURCHFIELD

BY HERBERT FURST

BURCHFIELD. Until the other day this word, which looks like an English place-name, misspelt, would have conveyed nothing to me. To-day it spells delight. In point of fact, it is the name of an American painter whose place, I have since learnt, "as one of America's most distinguished living water-colourists is assured." Good on America; not so good, yet not entirely bad, on me. Good because it proves America's discriminating taste; not so good because it proves my ignorance, yet not entirely bad because I had found out for myself, without being told, that Burchfield, American or not, dead or alive, is an artist who counts. That, I submit, is the only right approach to appreciation of pictures—or sculpture, for that matter; to trust the evidence of one's eyes, first and foremost; for what others say or write about the visual arts is not evidence. Though obvious, this doctrine is not generally accepted as the simple truth. On the contrary, it is hotly disputed by those who want us to believe that the enjoyment of the arts depends on the close intellectual study of books; the intensive cultivation of lectures, or even lecturers, who have what Americans call "personality." Hearsay, book-learning, the influence of the preachers and teachers who would even pretend to tell the poets and painters how they ought to poetize and paint, that is how many hope to acquire not only appreciation but even executive knowledge of Art; with the result that we have poetry for poets, art for artists. On the same grounds we should have beef for butchers and hats for hatters only, and go without such things ourselves, or eat what we dislike and wear what doesn't fit or doesn't please us.

I am, you notice, waxing eloquent about all this kind of attitude to art because Burchfield has proved to me, once more, that one can enjoy Art without knowing anything about the artist or caring anything about æsthetic theories; and because I hope that what here follows may eventually, perhaps, give others on this side of the Atlantic, beside myself, an opportunity of enjoying Burchfield's water-colours. Let me explain.

In the ordinary course of my business I received for review an illustrated catalogue of Charles Burchfield's "Retrospective Exhibition of Water-colours and Oils . . . 1916-1943, held at the Albright Art Gallery, Buffalo," a few months ago. The operative word in the foregoing sentence is *illustrated*. Had the illustrations not so deeply impressed me—and this despite the fact that they are mere half-tone reproductions in black and white—I should probably have confined myself to a short bibliographical notice; and left it at that. There is, as a rule, no object in discussing exhibitions which neither the writer nor the reader has seen or is ever likely to see. However, in this case I have, at least, seen reproductions and have, to boot, an ulterior motive. So an attempt to convey something of the quality of Burchfield's art has to be made.

Before reading a word of the text of this catalogue, which has a full introduction by the Director of the Gallery, Andrew C. Ritchie, I glanced through the fifty-four illustrations. Then I went through them a second time more carefully, and then once again. It was clear Burchfield has something to say. With the exception of

one figure-subject the illustrations are all reproductions of landscapes. The figure-subject is "Portrait of my Aunt Emily," and the "Landscape" which first made me feel that there was more in the artist than in the common run of water-colourists was "Freight Cars under Bridge" with the detailed information: "Location: Under Clinton Street Viaduct, Gardenville, N.Y." Why should a complete stranger like myself be interested in the artist's "Aunt Emily," or in "Freight Cars," in this case a view of one and a half goods waggons? "Aunt Emily" looks like an elderly, perhaps rather careworn, lady. The freight cars look like millions of others, and the viaduct—at least so far as the picture reveals it—is of no architectural or other interest. We turn to another illustration called "The Parade." Most of this picture consists vertically of two and one-third railway arches and a foreground of horizontals of cobbled road with tram-lines, a gully and a side walk; the human interest is confined to a diminutive procession of men glimpsed through the arches, through which one likewise glimpses a vista of a road. Under the arches are two members of what appear to be mounted police. At first glance not one of these pictures has the slightest interest to outsiders either in respect of subject matter or of abstract design, so that one wonders why on earth the artist should have troubled to paint them. And then the spell begins to work. Burchfield paints *experiences*, where others paint what the eye sees or what the intellect prompts them to do. "My Aunt Emily," for example, is the sum and substance of the artist's experience of this relative, not as she appeared at a given moment in a given place, but as she lives in his mind. "Freight Cars under Bridge" is not only things seen from a given place, but the prompting of the mind as it happened to notice those goods waggons under a viaduct. I believe, though of course I have no warranty for it, that the urge to paint this subject arose when a freight train came suddenly, clanging, to a standstill before his eyes, conjuring up the palimpsest of thoughts and feelings, echoes of ten thousand such experiences with their overtones and undertones. And "The Parade." That, too, is the picture of an *experience* involving not only the eye but the responses of the mind to the problems of labour and its troubles. Now we take up at random other subjects. The first and earliest one called "Rogues' Gallery," an incredible scene of wilting sunflowers against dark gables, which somehow contrives to suggest a child's fancy of a collection of disreputable characters; and "Dandelion Seed Balls and Trees" of the next year, 1917. This last-named, a sheer joy, the mood of a child, excited by the spirit of summer, is followed by "The Mysterious Bird," the mood of a child frightened by the spirit of winter. All these three pictures are done in quite a different, a broader and more decorative style than those mentioned before. We turn, still at random, to such a picture as "February Thaw" of 1920—an incredible view of an incredible street with incredible buildings casting their incredible reflections on the water of the thawing snow. It shows trees echoing the stalks of the sunflowers, and the side walk is peopled by a few passers-by trapesing through the mush. This is a picture filled with queer exuberant humour: it makes

fun of a town. In "Winter, East Liverpool, O." of 1927, another snow scene looking down a deserted street of mean wooden buildings, with, in the background, snow-capped hills, in the foreground, a shop front, on its pane the inscription "Enoch Moon—Lunch," and sheltering in its entrance a decrepit street vendor; in this picture the humour has become grim indeed. It links up, somehow, with the mood of "The Parade."

These few examples must suffice. The fifty-four illustrations have fifty-four different "stories" to tell; not two of them alike even where the characteristic buildings are in the same style of architecture—a queer style that I have never before encountered, never having visited Ohio—I suppose.

And now for some facts which make me on the one hand regret one's scanty knowledge of the American scene both in respect of Art and Literature, on the other hand, delight in the fact that one can get so much of the truth out of merely looking at these black-and-white reproductions of pictures one had never seen and an artist one had never heard of—though "international fame" is claimed for him.

First a biographical note. Charles Burchfield was born in Ashabula Harbour, Ohio, in 1893. After graduating from high school he became an accountant in the cost department of an "auto parts company." In 1912 he secured a scholarship and entered the Cleveland School of Art. His teacher there, Henry G. Keller, encouraged him "to develop an individual style, relatively untouched by outside influences." Then in 1916 he went to New York, where Mrs. Mowbray Clarke gave him his first exhibition at the Sunwise Turn Bookshop. The show was favourably noticed. He continued until 1918 when he was "inducted into the Army," his service only lasting a few months until shortly after the conclusion of the war. In 1921 he left Salem, Ohio (whither his family had removed when he was five years old), and took up a position as designer with a wall-paper manufacturer in Buffalo, Ohio, remaining with him for eight years. From 1929 onwards he has devoted his whole time to his own painting, moving to Gardenville, New York, close to Buffalo, where he still lives.

Though there is no mention of international recognition, he has received many national honours and awards, the last one in February of this year, when the University of Buffalo presented him with its highest honour, in the form of the Chancellor's Medal "in recognition of the fact that through his convincing revelation of the beauty latent in familiar surroundings he has attained eminence among painters of his generation and has dignified Buffalo in the eyes of the world."

From the introduction in the catalogue it is clear that the artist is "untouched by any obvious pictorial influences, either at home or abroad," and further that his early pictures give "an insight into the magical world of the child's imagination which rival in originality and individuality, although not in source of inspiration, the work of such a natural primitive as Rousseau, and for qualities, emotional force and explosive dynamic design approach the line established by such a ranking foreign expressionist painter as Van Gogh." I rather resent the dragging in of these two foreigners which seems to have the purpose of giving Burchfield a kind of foreign hall-mark. He does not need one. He is *sui generis* and has virtues which they have not.

The writer of the introduction invites us, if we "would understand Burchfield's background better," to compare his pictures with the writings of a fellow Ohioan, Sherwood Anderson, and in particular with that author's *Winesburg*. "Each artist," we are told, "reveals the ugliness of the Middle Border where men and women and children were crucified, they knew not how, either by the poverty of the soil or a strident industrial expansion which swept over and about them. Under these circumstances, sensitive young people of small towns like Winesburg were caught in a web of loneliness and nostalgia, Chekovian in its haunting bitterness and futility."

That sense of bitterness and futility was for me, without the knowledge of this background, softened by Burchfield's obvious sense of grim or ironic humour. What occupied my mind as an outsider was the extraordinary sense of intense intimacy; of actuality; a kind of realism which has nothing to do with meticulous rendering of facts, but, on the contrary, expresses itself, in broad brushing for the most part, with inimitable authenticity, so powerful that the spectator seems to be standing by the painter's side. Moreover, some of the artist's later paintings are neither grim nor have they the child's joy or fear which characterized his early work; they are adult, composed, and concerned with serene views of his environment.

Mr. Ritchie makes one stimulating observation: he says of the artist: "With Hopper he is a pioneer in his socially conscious, yet still epic, feeling for the American scene. Now that we have seen a whole school of regionalist painters springing up in the last ten years, it is well to remember that many of the roots of this movement are in Burchfield, and that almost single-handed he has led, and still continues to lead, the way."

I suggest that it would be a good idea to introduce Burchfield and his school of Regionalists to us in this country. It would do us good to see pictures that owe their creation not to any international *Ecole de Paris* theories but to the immediate stimulus of the American Scene of local conditions, physical and mental; it would help us to know Americans "in Peace" as we now rejoice to know them by our side as comrades in War.

BOOK REVIEW

ESSAYS IN RUSSET. By HERBERT FURST. (Frederick Muller, Ltd., 10s. 6d.).

The Frenchman has his Riviera villa, the Norwegian his brightly bannered eyrie among his native crags; we English tend to make our peace with the world in the unpretentious country cottages scattered among our own most English cornfields and sunny woodlands. The general success of such adventures can be gauged from the wealth of happy, modest little books they have inspired—such books as "Essays in Russet," by Herbert Furst.

Here, in some two dozen brief essays, Mr. Furst gives free rein to the thoughts and imaginings of a town-harried mind finding refreshment in the everyday activity that makes up the peace of the countryside. The result is a little book, fresh and homely as the bracken shoots and heather of his well-loved Ashdown Forest, its spirit very charmingly interpreted in woodcut illustrations by Agnes Miller Parker.

Readers of APOLLO will need no introduction to the writings of Mr. Furst. But they will welcome "Essays in Russet" for the glimpse they bring of the man behind the writings—the man who combines a new-found, insatiable interest in all the doings of the countryside with a life-long love of the sound and texture of words, and who agrees with Laurence Sterne that "digressions, incontestably, are the sunshine—they are the life, the soul of reading."

T. H.

BOOK REVIEW

BRANGWYN TALKS. By WILLIAM DE BELLEROCHÉ. (Chapman and Hall, London.) Limited edition. 2½ guineas.

When my son, who favours all that is extreme Left and is therefore omniscient, saw this book on my table, he asked me what I was doing with it. When I told him it had been sent me to review, he tactfully said: "Don't touch it; you only know about sporting pictures, and if you try to criticize Modern Art you will make a fool of yourself."

"He is discouraged by the crowd of people who paint nowadays, people who have no business to paint."

"I agree. It's damned awful. Every one paints. Mostly painting to-day is a stunt. It's in the air, like dancing. Its main purpose is to kick up a stink. In the past the money side was not so evident. At all cost to-day one must create a sensation. It is not the merit of the work that counts, but its badness. I heard of a Spanish artist who painted in the shoulder of his wife; he might have got a larger surface with more startling effect lower down."

These are not my views on modernists, but de Bellerocché's and Brangwyn's!

Now, it is not within the province of a reviewer to give his views on the subject of the book, but to tell his reader what it's about and fearlessly point out any mistakes or mis-statements. He is entitled to criticize the production and price, and state, if he chooses to be impertinent, what he particularly likes or dislikes about its style. Sir Frank Brangwyn, R.A., is an artist of European repute. Many will remember the controversy over the rejection of his mural designs which Lord Iveagh offered to give the House of Lords.

One wit agreed with the Lord High Chamberlain, saying it was a mistake to put one good painting among a lot of bad ones.

It is not my intention to deal with this old battle or Brangwyn's merit as an artist, but with Bellerocché's book.

Brangwyn has found his Boswell, but it is a loss both to art and literature that he has appeared so late in the day.

What a delight would be the master's unguarded views on the House of Lords incident!

I cannot help feeling that the author studied Boswell's "Life" very deeply before starting on his "Talks." Nor do I blame him if he did.

These talks deal with the Brangwyn Museum at Bruges from its inception to its final opening. The author claims that the whole idea and management were solely his, from the beginning to its successful termination. I have no reason to doubt it. He seems to have handled both ends with consummate skill. The artist was created a Citizen of Honour of Bruges and Grand Officer of the Order of Leopold, and Bruges got a gift of four hundred of Brangwyn prints and pictures. The cast for the dialogues include Mrs. Peacock, the housekeeper, Center, the assistant, and Roger, the dog. The last two add nothing, and, in fact, seem a superfluous interruption to conversation, especially Roger, who,

for his master's sake, I hope was not such a tiresome fool as the author makes him out. The few glances we get of Mrs. Peacock make us want more. She must be a great character to rule or even preside over the "Jointure."

While being skilfully played towards the bank of the Bruges Museum, Brangwyn in true Johnsonian style expounds on mice and men, tomatoes and kings. His philosophy of life is robust and wise, his language forceful, his generosity princely, but I cannot acquit the author of the rape of the Satyr except on the plea, "Collectors know no laws." I am sure Mrs. Peacock would not have allowed it if she had known. What was Roger doing? He should have been round to protect his master's property, not chasing his own tail! Brangwyn's views (he has passed the book) on contemporary art and artists startle a crusted Tory like myself. Whether he is an old fool, who knows nothing of Art and its freedom and is too ignorant to judge the rising giants of all the "isms" and "isms," is not for me to say, but here is his opinion of a psychic masterpiece. "Damn it, it's not interesting. . . . Hullo, hullo, Brangwyn speaking. What? It's damned nonsense! No, no. It's a very dull effort of someone trying to express something. What the devil he wants to express I don't know. . . . What! But the thing is not worth publishing. It's all utter kibosh." [I wonder if he really said kibosh]. . . . "Trying to express something in his mind but who is incompetent and unable to get it out."

Evidently Brangwyn has no time for geniuses suffering from that common and tiresome (to others) disease, artistic constipation. From these extracts it must not be thought he is a reactionary. These talks show a wide sympathy and understanding of the Impressionist School, but it is anchored to common sense by a love of beauty and a deep study of the old masters. Shams and poses he sees through and mercilessly blasts with his wrath. Many of his judgments were unorthodox and startling. I wonder if he actually received quite all the fulsome flattery so meekly and readily. I wonder if the author means to expose quite as cruelly as he does an old man's secret vanity,

and incidentally his own. I wonder if the author's legs are still quite the same length. I wonder! As to the production, after four years of "Nat. Economy Books" it is a pure joy to handle, best paper and type, wide margins and good illustrations. I would have preferred some photogravure reproductions of the great works discussed, "The House of Lords," "The Stations of the Cross," the frescoes for the monastery, etc., to "Tatler photos" of "Artist in his garden," "F. B. patting Cupid on the head," "F. B. Dedicates a Book." For £2 12s. 6d. one is entitled to quite a lot. But not for worlds would I forego "Mr. Brangwyn airs his views on swopping," a really wonderful photograph. It has that roguish smile of the convicted and repentant sinner who, while confessing his crimes, suddenly remembers how he enjoyed them at the time. It was this portrait that made me think of elongated legs. I hope I have not been hypercritical, for I learnt a lot and thoroughly enjoyed the book, especially the "Private" drawings from his letters to the author. What a draughtsman at over 80!

G. P.



"BRANGWYN AIRS HIS VIEWS ON SWOPPING"

Reproduced from the book reviewed on this page

THE MARTIN BROTHERS, STUDIO POTTERS OF LONDON AND SOUTHALL, MIDDLESEX—Part II BY ERNEST MARSH

HAVING dealt in the first part mainly with the work of Wallace Martin, the eldest brother and originator of the little band of workers, this concluding portion will refer especially to the younger brothers, Walter and Edwin, who showed an aptitude to approach the craft with a more unconventional outlook and a readiness to experiment and try out other and more subtle schemes of shaping and decorating.

Charles, the business partner, was ever a most helpful associate, advising fresh motives and always looking for and acquiring useful illustrated books and collecting beautiful shells and other objects for their study. He modelled at the Brownlow Street shop and gallery a very good "Bird" which had some points which he wished Wallace to exploit. It was fired most successfully.

As Walter, the chemist and principal thrower, progressed, the form of the pots became more original and personal until in the fullness of time he was creating some of the finest shapes and largest specimens they ever produced. Walter's throwing of his pots distinguished by their beautiful symmetry and simple shaping as well as by the well-considered treatment of those fashioned squarely or as hexagonal or octagonal specimens, deftly



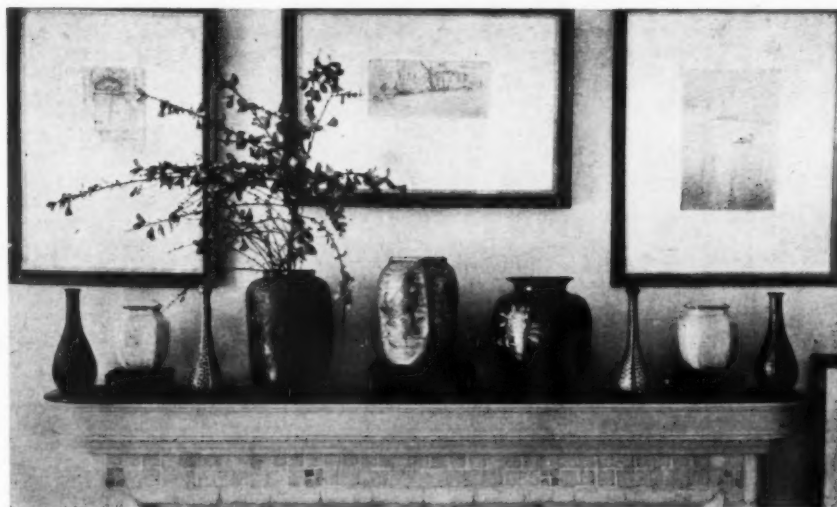
Brown with incised decoration by Walter and thrown by him. Coloured by Edwin.

Rich golden brown thrown and squared by Walter, decorated and coloured by Edwin

Rich brown—thrown and ribbed by Walter and decorated by him with incised markings. Coloured by Edwin. The ribs treated in lighter colours

ribbed and panelled, furnished the most valuable contribution to the high character which their unique pottery attained. He occasionally decorated a vase with simple incised schemes of designs. Before Edwin was able to undertake the decorative work which they used in the '80s, they employed an old protégé of Wallace's named Willey, whom he had helped in adversity, to execute most of the elaborate designs. He was a very accomplished draughtsman and was responsible for most of this until his eyesight failed him.

When Edwin advanced in years he took over most of this but he also threw many of the medium size and



All by Edwin throughout. Ribbed-black with inlaid spots on lighter inlaid ground. Octagonal tea-caddies—pearly blue and white—high glaze. Inlaid ribbed vase, light cream ground inlaid spots in brown. Fish decoration: purple and blue colour with fish (incised) in brown and grey. Squared vase in 4 panels: raised fish decoration greenish grey on grey ground: mutton-fat quality glaze. Rich dark brown with floral decoration. Inlaid ribbed vase: inlaid honey-comb decoration golden brown on light ground: ribbings golden brown. Ribbed: black with inlaid spots in brown: ribbing brown

APOLLO



Squared Vase thrown by Walter and decorated with brownish fish on grey ground by Edwin

Squared Vase thrown by Walter and decorated by Edwin with brown crabs on grey ground

Thrown by Walter, decorated by Edwin on light grey ground : crabs rich golden brown

Clear lustrous white : dragon decoration by Edwin in golden brown, thrown by Walter

Ivory white floating sea anemones and jelly fish by Edwin thrown by Walter, handles by Wallace

White covered vase thrown by Walter and decorated by Edwin



Thrown, ribbed and coloured by Edwin : lustrous black

Thrown, squared and coloured by Edwin : rich brown fish on light ground

Thrown, ribbed and coloured by Edwin : brown ribbings on incised grey ground

Thrown, ribbed and coloured by Edwin : lustrous black with beautiful textured surface

THE MARTIN BROTHERS. PART II

practically all the smaller pots and bowls. He was mainly responsible for the preparation of the clays—no light task and a most important one.

At one period up to the mid-'nineties the decoration was apt to dominate unduly, but under the influence of Mr. Sydney K. Greenslade, an architect living in Gray's Inn nearby their Brownlow Street shop and gallery, a great friend and wise counsellor, they spent much more time, consideration and energy to produce, with remarkable dexterity, work that relied more on self-colour and subtle surface effects with varied textures and delicate traceries instead of elaborate decorative designs.

Walter and Edwin were responsible for the packing of the large saltglaze kiln with its 600 pieces, and for the firing, which took some days to complete. At one time they had two firings a year, but latterly only one. So their whole yearly income depended on its success, for if it failed it was a serious matter, as occasionally happened. These were anxious days and nights of constant watching and of diligent and very arduous attention.

After Walter's sudden death in 1912, Edwin devoted himself almost entirely to small bowls and pots—some quite tiny—which he fired in a small kiln, originally intended for trial purposes, and he produced these in very considerable numbers. They were often based on the shapes and surface markings of natural objects, such as seed pods, gourds, melons, shells, sea-urchins and the like.

He also adopted a process of inlaying in various ways, using beautifully drawn designs of sprigs of foliage and flowers, treated either naturally or conventionally. He was expert in the inlaying of dots and honeycomb patternings, and was fond of depicting floating sea anemones and jelly fish, lizards, dragons, fish, crabs and flying birds and insects, and giving to the surface of some of his pieces a crackle-like finish of his own devising. The delicate shaping of his bowls is a revelation of beautiful form with subdued colourings, and the quality of the saltglaze finish he obtained has never been equalled so far in the history of saltglaze pottery. One striking feature in their work was the wide range of colour effects they used which had never been associated with saltglaze pottery previously, and these were consistently being improved as they progressed. In the earliest periods the blues were often strong and crude, but they managed to tone these down considerably later and some good blue schemes were evolved. Their tortoiseshell or cherry reds were a marked success, and they obtained some good coral-red occasionally. The greens, browns and yellows of all shades were uniformly satisfactory, and the blacks were excellent. The white grounds of varying shades, often of an egg-shell quality, were most attractive and formed excellent backgrounds for applied decoration.

It has sometimes been urged as a disparagement against them by some of our modern potters and critics that they were not influenced by the study of the early Chinese wares, so much more in evidence now in this century than in the last. They visited frequently the London Museums, mostly in the evenings when these used to remain open till 10 p.m., and studied assiduously the early Chinese and Persian treasures there. Edwin



Sexagonal Vase thrown by Walter, inlaid by Edwin, green lozenge-shaped spots on cream coloured ground

Black Vase thrown by Edwin, vertically ribbed, glossy texture

Sexagonal Vase thrown by Walter, decorated by Edwin, light blue and grey fish and sea weeds brown and green

was particularly interested in the shapes, flutings and ribbings of the Roman glass bowls and cups and in the simple early Romano-British pottery at the British Museum. They went to the Paris Exhibition in 1900 with Mr. S. K. Greenslade, and saw much that was helpful and inspiring to them. It was always a pleasure to accompany them and to witness the keen interest they evinced on these occasions and to follow later the resultant effects on their work. Many of their later pieces show unmistakable traces of Chinese Sung influence.

To obtain a living they had in the early days to sell anything that would bring them the bare necessities of life, and much of the output of these times was based on the Lambeth types with which they were most familiar and would have been better scrapped. It is by these that a false impression of their ability, displayed more fully later, has been overshadowed and adverse prejudice created. We do not estimate Turner's reputation as a painter on his early oil and water colour work alone, nor judge Whistler's wonderful etchings by his first attempts at West Point and the early London and Paris plates—good as these were in their way—and ignore altogether the later beautiful Venice, London, Dutch and French sets which have established his pre-eminence as one of the greatest etchers of our or any time.

The Martins based at one time many of their second early-period pieces on Greek shapes, and this arose from an unfortunate visit by some of our Museum people to their Brownlow Street shop, who urged them to follow the Greek forms and traditions. They were working during the era associated with William Morris and his contemporaries, and their work then reflects some of the prevailing atmosphere of this period. They were able to overcome these tendencies by their indomitable courage, energy and resource, and to concentrate on the simpler types in form and decoration, as can be traced from the mid-'nineties—for with very few exceptions all their pieces were dated—till they developed into the

(Continued on page 132)

ENGLISH PORCELAIN: A WORCESTER RARITY

BY F. SEVERNE MACKENNA, M.A., F.S.A. Scot.

IN a note published in *APOLLO*, October, 1944, I drew attention to a pair of Worcester plates decorated with the moulded rose-spray design and marked with a gold anchor. I expressed the opinion that this completed the range of anchor-marked pieces, as I had already published examples marked with a blue and a red anchor. As if in derision of my complacency, the gold-anchor note had scarcely left the printers' hands when I found another type of anchor to add to the list. This provided fresh proof of the necessity for caution in assuming that the last word has been said on any matter connected with English porcelain.

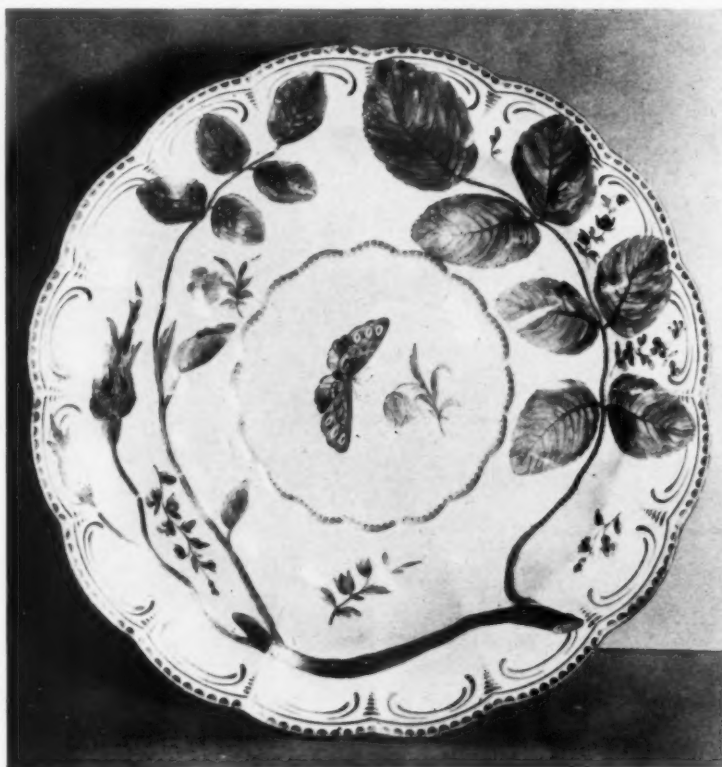
In consequence of my discovery, the series of Worcester anchors must now be extended to include a puce example which occurs on the deep plate here shown. This plate has another claim to consideration from the fact that although it bears the familiar design of rose leaves and buds found on other Worcester specimens and on Chelsea, in which the rose branch, leaves and buds are moulded in relief, in this particular case the decoration is executed on the flat surface of the plate and without any moulding. Apart from this curious aberration there is little to distinguish it from more ordinary specimens, except that it is much more natural in colour than most of the moulded ones I have seen. The branch is painted brown and the leaves, stalks and buds are a pale sage-green with an under-wash of yellow showing through to give interest to the surface; the veins and outlines are pencilled in dark brown; the larger bud is commencing to open and shows petals shaded with lake; the interspaces have scattered floral sprays of semi-conventional character; in the centre reserve is a large brilliantly coloured butterfly and a

flower. This central portion is slightly counter-sunk and from its scalloped circumference radiate shallow flutings to connect up with the widely scalloped rim. Both of these scalloped outlines bear a gold *dentil* design, and the rim is enriched with formal scrolls in gold.

For purposes of comparison I am showing full-sized photographs of four of my Worcester anchor marks. The

first is painted in under-glaze blue and occurs on the Imari pattern plate illustrated in *APOLLO*, January, 1944; the second is red, from the yellow-ground dessert dish shown in *APOLLO*, November, 1942; the third is the puce example on the plate shown here; and the last is the gold anchor found on the plates of which one was illustrated in *APOLLO*, October, 1944. It is curious, in view of the generally accepted surmise that these pieces were inspired, even to the marks, by Chelsea originals and that some of them may probably have been decorated by the same artists, that the marks should vary so considerably from Chelsea anchors. The red anchor is the most divergent, being in almost every case a large curious affair not in the least like the minute red anchor of Chelsea (which it resembles, however, in occurring

near the foot-rim of pieces, while the remaining three types occupy the centre of the base, like their Chelsea originals). A collector friend tells me that he possesses a Worcester specimen in which the red anchor has a cable attached, after the manner of some Bow anchors.



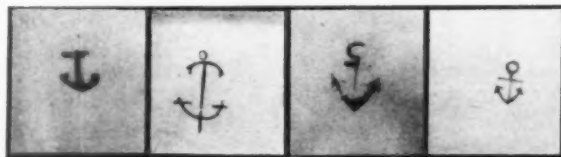
WORCESTER PLATE, painted, but not moulded, with the rose-leaf pattern and marked with a puce anchor. c. 1765. Diameter 9.1 in.

In the Author's collection

ENGLISH PORCELAIN

In our next issue there will be a short illustrated article of very great interest to collectors, inasmuch as it will report the discovery of a specimen of English porcelain bearing a date earlier than any previously recorded.

That the last word has been said by even the most enlightened and experienced collectors on porcelain topics is either an extravagant hope or the blind acceptance of master collectors' pronouncements; time and time again further evidence comes to light through the capacity of the well-informed succeeding collectors, with actual testimony, upsetting hitherto accepted statements, and thus there will always remain scope for intelligent research for the enthusiast.



Series of Anchor Marks on Worcester porcelain. L. to R., blue, red, puce, and gold. Scale 1/1.

THE BRITISH COUNCIL



The Entrance Hall of the Galleries of Frank Partridge & Sons, Ltd., at 144, 145 and 146 New Bond Street, W.

THE BRITISH COUNCIL

The tenth report of the work of the British Council to May 31, 1944, provides satisfying evidence of the magnitude of the tasks undertaken by the Council and their successful accomplishment.

It will be news to many readers that the Council's activities have included the supply of vitamins, drugs, microscopes, yeast cultures, sugar beet and foxglove seeds, and information for their use, which were secured to China largely through a 4,000 miles' travel of Dr. Needham in a country where an ordinary meal costs 500 to 600 dollars, and a pair of shoes 2,000 dollars; in other words, in a country where Western civilization's most simple amenities are absent, and where its inhabitants are craving for the benefits of Western research. But it is not quite so one-sided as that, for, says the report: "Much original work has been carried out by Chinese researchers, and 30 papers on such subjects as plane factorisation of pseudo-Euclidean rotations, polarity-determination in the amphibian embryo and the synthesis of hydrocarbon lubricants from vegetable oils have been submitted for publication to British scientific journals." Truly it can be said that staff appointments on the British Council are *not* sinecures.

The Council's work appears to have no geographical boundaries. Exchanges of cultural works are made between Russia and this country; French workers have returned to their own country with administrative understanding imparted by the Council; libraries have been established in North Africa; English taught in Sweden; advice has been given for professorial and other appointments in Turkey, Egypt, Palestine, Iraq, China, and Latin-American countries; in fact, the British Council has

released a veritable spate of culture, spreading throughout the world, and with the aspirations indicated by the following extract from the introduction to the report:

"The ordinary relations, the non-political, non-economic relations between peoples—the popular relations as they may be called—are, it is believed, nothing less than the life blood of any common civilization. And this is an age not of regional civilizations, but of one common, indivisible civilization—not static but moving with the relentless flow of a great river towards a sea that is uncharted and unknown. To guide that stream, to hasten it when speed is needed, to restrain it when it goes too fast, these ultimately are the aims of the exchange of knowledge which is the effective conduct of popular or cultural relations."

FRANK PARTRIDGE'S PREMISES

We illustrate above the imposing Entrance Hall of the Galleries which Frank Partridge has secured for the display of his collection of English and French furniture, tapestries, pictures, Oriental porcelain, English china and every description of *objets d'art*, dear to the heart of collectors. "Never lose an opportunity to see anything beautiful. Beauty is God's handwriting"—Charles Kingsley. So we are reminded by Partridge's announcement in the magazines, and here are well-stocked galleries to assist in that laudable precept.

Mr. Frank Partridge was one of the founders of the British Antique Dealers' Association in 1918, is a past-president, and is now one of the two trustees.

ANSWERS TO CORRESPONDENTS

Stafford (Shrewsbury). Scratch-cross china is so called because of the mark—a cross and line, scratched in the paste, generally near the edge of the base. The pieces so far discovered are mostly mugs of cylindrical shape, the base slightly larger than the rim; but there is one figure known which bears the mark. This porcelain was at first attributed to Bow, later to Bristol-Worcester; but now the general opinion seems to be that they were made at Liverpool. They are generally decorated by transfer printing. The figure is in colours, blue, pink, green and brown, all enamelled over glaze.

E. P. D. (Peterborough). The Tithe Pig group, which has been modelled both in pottery and in porcelain by various factories, has its origin in a country ballad. The Parson, demanding his tenth of a litter of pigs, is told by the farmer's wife that if he takes the pigling he must also take the tenth child. The ballad ends:

"But she, quite arch, bowed low and smiled,
Kept back the pig and held the Child.
The Priest looked gruff, the Wife looked big.
'Lud, sir!' quoth she, 'No child, no pig.'"

Riley (Otley). I regret that I am unable to find the mark of which you sent me a copy—a crown over a monogram of C or G W.—though I have looked through the whole of the *New Chaffers Marks and Monograms*, both Continental and British sections, and have also consulted other collectors. An unusual feature of the mark as drawn by you is that the crown is topped with a ball instead of the usual cross. I can only recommend you to send your inquiry to the British Museum or the Victoria and Albert, enclosing a stamped and addressed envelope. My own conjecture is that the mark may belong to some modern Continental firm.

Since sending the above answer, I hear that the Keeper of Ceramics at the Victoria and Albert has informed you that your mark is that of a modern factory of W. Goebel, near Coburg, Germany. Thank you for advising me of this.

T. B. (Yarmouth). On the authority of Dr. Plot, who published "Natural History of Staffordshire" in 1686, the largest pottery in that county at that time was at Burslem. He describes the different clays used as of light yellow, dark yellow, red, and "white clay so called it seems, though of a bluish colour, and used for making yellow coloured ware, because yellow is the lightest colour they make any ware of." In those early times the decoration was made by an application of slip of a different colour to the body of the ware.

Jacobs (Horsham). Wedgwood's jasper ware was made in other colours besides the well-known pale blue—deeper blue, pink, green, black and yellow. The last-named colour is the rarest. There is a fine collection of Wedgwood in the Leverhulme collection at Port Sunlight, Cheshire, and, of course, in the British and Victoria and Albert Museums. There were many pieces, including small wares such as medallions, necklaces, etc., in the Liverpool Museum, but whether any of these survived the disastrous fire caused during the blitz in 1941 I am unable to say.

Huskinson (Liverpool). The only reference I can find to Bott & Co. is in a list of potters who worked in Staffordshire at the end of the XVIIIth and early in the XIXth centuries. A collector friend tells me he has a plate or dish bearing this name, and we possess a fine bust of Shakespeare in white, also marked, 16 in. in height. I have heard of more than one of these busts, but I have not heard of any figures with this mark.

J. K. (York). Naturally, such fragile objects as porcelain figures can hardly be expected to survive for over a century without some damage, perhaps only superficial. Such defects are often "made up" and painted so cleverly that they are not observable at first sight. The Editor of the *New Chaffers Marks and Monograms* suggests two means of detecting these paste or composition additions to the original porcelain. One is the sense of smell, as the odour of the paint may be detected if the piece be held close to the nose. The other is the sense of hearing. If the suspected part be tapped with a coin or the blunt edge of a knife, a ring will denote true porcelain; there will be no ring from composition. I don't much care for the latter test—a tap too strong and there may be a break where there was none before! A good test is the application of the tongue. Porcelain will give a cold sensation which is lacking in composition.

If my assumption is correct it is a desirable piece, but I really cannot tell without seeing the piece. Any dealer will give a good

price for it, but they will buy it as cheaply as possible. A word of warning. There are many reproductions of similar pieces about just now.

Mr. Frank Tilley writes:

In the unsigned "Recollections of a Lecturer" (page 71) it is asserted that "Chelsea porcelain when looked through in (sic) transmitted light," etc. This is not true of triangle, raised anchor and gold anchor Chelsea, applies only to red anchor Chelsea, and is a quite dangerous general assertion to offer so authoritatively to what the writer calls "young collectors."

The writer of the "Recollections" replies:

Triangle and raised anchor marks are unlikely to feature in "young collectors'" early purchases, the common and ordinary pieces to be picked up by him are generally cream-coloured when looked through, and the hint will save him from purchasing the products of Messrs. Samson.

COVER PLATE—VENICE

According to a letter written by Antonio Canal, dated November 25, 1725, and addressed to his patron, Signor Steffano Conti di Lucca, the picture looks "down to the Fish Market, the Palazzo Pisaro and in the distance the Campanile de S. Marcola, on the other side of the Canal but near is the Palazzo de Casa Grimani and in succession other Palaces, as Rizonico, Sagrado and many more."

Canaletto was a variable painter; in his native Venice he was at his best, although some of his later views of London from the Thames show him to have retained his masterly skill to the end. He failed to capture the spirit of rural England in his topographical work for the Duke of Beaufort and others; water of some sort, or large squares with people thronged, seemed essential to the full realization of his powers.

THE MARTIN BROTHERS, STUDIO POTTERS OF LONDON AND SOUTHALL, MIDDLESEX

(Continued from page 129)

plain self-coloured specimens—many with only slight and isolated decorations—and to the delicate ribbing and graceful modelling and surface texturing and intricate inlaying of their later and best creations.

Their ware throughout shows unmistakably their progressive grasp of the ceramic possibilities of the craft, which can be learnt and expressed by men with an absorbing aim to create sound, fine pottery with a zeal and persistence which no difficulties or disappointments ever daunted nor lack of financial recompense prevented. They were poor men at the beginning and remained so to the end, though rich in the knowledge that they had won their fight against heavy odds which beset them from start to finish, by the superlative quality of their technical and artistic achievements. By the unique originality of the conception and variety of the many expressions revealed by them in the forty years they were closely associated together, they had succeeded in raising the position of saltglaze stoneware to a height the craft had never previously attained. They realized that a great work had been accomplished marking definitely an epoch in the history of pottery that will endure.

All the illustrations in this and the preceding part are from the writer's collection, with the exception of the Buscot Park fireplace.